

FIFTIETH YEAR

IN THIS ISSUE: "Women Who Helped to Make Schubert's Life Lyrical"

MUSICAL COURIER

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Fiftieth Year

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NEW YORK, SATURDAY, OCTOBER 5, 1929

WHOLE NO. 2582



Marianne Gonitch

Soprano

Who Is Coming to America the End of This Month and Will Have Appearances With the Philadelphia Grand Opera Company. She Will Also Be Heard in Concert and Will Give a New York Recital During the Season.



DAVIS SR. AND DAVIS JR.

This back to nature group shows Davis, Sr., and Davis, Jr., at Whitefish Bay, Wis., hard at work during vacation time at a game of chess. When at home at Wyoming, Ohio, the two Davises conduct a very active and successful conservatory of music. Davis, Sr., is an eminent composer, and both Davises are pianists. Several years ago they gave a joint recital of Davis, Sr.'s compositions at Town Hall, New York, and the experiment was so successful that it is to be repeated this season.

FLORA WOODMAN, ENGLISH-SCOTCH SOPRANO, (center) on board Orient liner S.S. Otranto, on a cruise this past summer to Norway, Sweden and Denmark; (left) with the Captain and Chief Officer of the S.S. Otranto, and (right) at the British Legation at Stockholm, Sweden. Miss Woodman is to make her first American tour this fall under the management of Annie Friedberg.



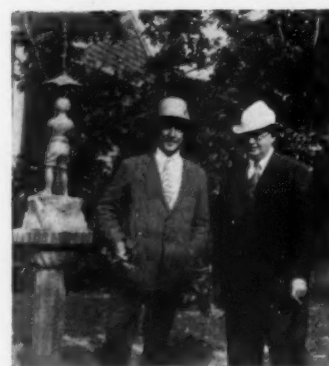
PHYLLIS KRAEUTER, photographed at Forest Park, Springfield, Mass., in one of the beautiful Egyptian lotus fields for which that section is noted. The cellist spent the summer at South Mountain, Pittsfield, Mass. She recently appeared as soloist at one of the series of joint concerts given there by the South Mountain String Quartet and the Elshuco Trio.



GRACE DIVINE, mezzo-soprano of the Metropolitan, while vacationing at East Lamoine, Me., essayed a new role—that of a modern Maud Muller in the hayfield.

HENRY HADLEY AND FRED HAGAR,

his manager, at the former's summer home, West Chop, Martha's Vineyard, talking over the coming season's plans. Dr. Hadley has just returned from Seattle and Denver, where he conducted summer symphony concerts in July and August.



MR. AND MRS. OTTOKAR BARTIK, at the Radium Bath, Gastein, Tyrol. The Bartiks have been spending the summer abroad but will soon return to New York, when Mr. Bartik rejoins the Metropolitan Opera Company.



GRACE CORNELL, young American dancer, who, during a recent visit to London, spent most of her time duet-dancing with Silvia Brandon-Thomas, promising ballerina of London, whose father, Brandon Thomas, wrote Charlie's Aunt. Miss Cornell is at present in Germany giving a series of concerts, after which she will return to this country for a tour under the management of Julia Chandler.

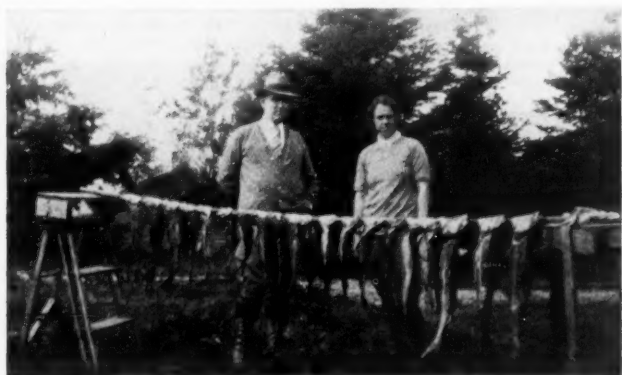


MRS. G. HALLETT JOHNSON, concert manager of El Paso, Tex., and also active in Mexico, photographed on the steps of the National Theater, Mexico City, which she calls one of the most beautiful buildings in the world. It is constructed of white Italian marble and has a Tiffany glass mosaic curtain in the auditorium. It has been under construction since the time of Diaz, but will be finished this year. The auditorium is now being used for concerts.



THE BASLE CONSERVATORY'S CONDUCTORS' CLASS.

The photo shows Felix Weingartner (center) surrounded by the members of his conductors' class at Basle, Switzerland. Eight different nationalities are represented in the membership of Weingartner's class.



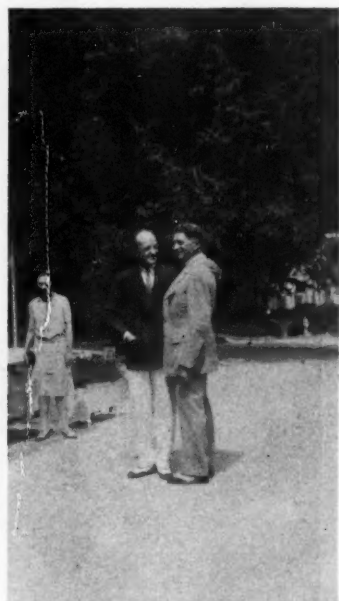
MR. AND MRS. FRANK LA FORGE,

with a string of fish caught by them in the Bay of Fundy, in Maine, where they spent the month of September. Mr. La Forge resumed his teaching at the La Forge-Berumen Studios, New York, on October 1.



ADAMO DIDUR,

looking in the best of health, after his summer abroad. The basso arrives in New York soon to rejoin the Metropolitan. His daughter, Olga, who is said to have a beautiful voice, will accompany her father here and be heard in joint concerts with him, under the direction of Sol Hurok. (Upper right) "Two of the youngest members of the Metropolitan Opera Company, looking for a contract in Italy"—so writes Adamo Didur, famous basso, who is shown here with Antonio Scotti at the Villa d'Este. (Lower right) Didur, his two daughters, Eva and Olga, and his wife (extreme right) at Ariano Ferrara, Italy.



EDNAH COOKE SMITH,

contralto, photographed this past summer on the grounds of the Kansas City-Horner Conservatory of Music, where she attended the master class and also took private lessons with Mme. Schumann-Heink. Miss Smith has now reopened her studios in Philadelphia.



ARTHUR BAECHT

American violinist and pedagogue, who conducted a special summer course for artists and teachers at his New York studio, which was attended by many new and former pupils. This course was begun on June 15, and proved so successful that Mr. Baecht could take only a short vacation, from which he returned recently. He has now resumed teaching for the season, and among his students includes teachers with large classes, as well as artist-pupils who will appear in concert and recital during 1929-30. Mr. Baecht himself will appear in concert this season, and, according to present plans, will give several New York recitals and also appear in sonata recitals in collaboration with a well known American pianist. At present he is at work on some violin transcriptions which will be published in the near future.



MR. AND MRS. PERCY GRAINGER,

returning on the Laconia from a nine months' stay abroad. Most of the pianist's time was spent in England composing, but he also visited Sweden (Mrs. Grainger's former home), Finland, Norway, France and Denmark. While in Denmark he presented to the Danish Folk-Relics Collection of the Royal Library at Copenhagen about 200 folksongs and eighty phonograph records which he collected in Jutland from 1922 to 1927 with his devoted eighty-six-year-old friend, the late Evald Tang Kristensen. This winter Mr. Grainger will tour extensively in recital in the United States and Canada. (Photo by Bain News Service.)

ARTHUR WARWICK,

pianist, who recently returned to New York after spending his summer in Maine. He has already resumed teaching in his New York studio. Mr. Warwick is also head of the piano department at the Horace Mann School and will give his annual New York recital at Town Hall early in January.





CAROLINE LOWE
hailing friends in front of the Walter Scott monument in Edinburgh, Scotland, where she spent a portion of her vacation.



JANET SPENCER, well known contralto, who has reopened her studio for vocal teaching. This snapshot was taken at Gardner's Bay, L. I., where she passed a portion of her vacation with her artist-pupil, Marion Kerby, who is to be soloist at the Elizabeth Coolidge Festival in Washington, D. C., on October 8.

HAROLD HENRY, pianist, and his beautiful police dog are inseparable. He literally tries everything "on the dog," even his ability as conductor.



BRUNO HUHN, with one of his vocal pupils, Mrs. Ernest Barker of Fort Benning, Ga., outside his studio at East Hampton, Long Island.



AT ARNOLD CORNELISSEN'S SUMMER HOME. (Left) Officers and directors of the Pro-Arte Symphonic Choir of Buffalo, N. Y., a mixed chorus of ninety voices of which Arnold Cornelissen is the conductor, being entertained at Stone House, South Wales, N. Y., the summer home of the Cornelissens. (Right) Mr. and Mrs. Cornelissen and their daughter, Rosemarie, at Het Steenen Huis (Stone House). The Cornelissen's estate is growing more beautiful every year and the musicales being held there are highly artistic affairs. Mr. Cornelissen again will direct the Buffalo Choral Club and the Olean Symphony Orchestra.



TWO COMPOSERS, Eugene Goossens and Henry Eicheim, photographed in the garden of the Eicheim home at Santa Barbara, where Mr. Goossens visited during his recent season as conductor of the Hollywood Bowl concerts.



SONIA SHARNOVA, of the German Grand Opera Company, who will be the soloist with the Dallas Symphony Orchestra on November 17 and will also give a Chicago recital on November 24. Later dates will include a Pittsburgh recital. Mme. Sharnova will appear with the German Opera on its entire tour, beginning in January. (Photo by De Mirjian).



ELSA LEHMAN, who spent the summer in Europe, where she sang some of her Negro songs to French and German audiences with much success, has now resumed her activities in America.



JOSEPHINE LYDSTON SEYL, who is enjoying much success with her costume recitals, will begin her season at the Chicago Woman's Club Auditorium on October 27, under the Block Concert Management. Besides her recital work the gifted soprano has a large class of voice pupils at the Block School of Music in Chicago, and her activities in both capacities will keep her very busy during the present season.



THE MORGAN TRIO. Left to right: Virginia, harpist; Frances, violinist, and Marguerite, pianist. They are known in Europe as Le Trio Morgan, where their concerts together have brought them unusual success. They are to play this winter in America, and their appearances are being looked forward to with great interest.



JEAN TESLOF,
baritone, vocal teacher and coach, photographed in his favorite canoe in a cove near Bar Harbor, Me., where he spent several weeks this summer. Mr. Teslof has returned to New York where he has opened a new studio this season.



JAMES MASSELL,
vocal authority, whose book, *To Sing or Not To Sing*, has a large sale, has re-opened his studio, following a restful vacation spent principally in sailing and fishing in Great South Bay. Mrs. Massell is the capable studio coach for stage deportment, she having been on the European operatic stage.



HOWARD PRESTON,
baritone of the Chicago Civic Opera, has just signed a contract to appear on the first Friday night of each month on the *Armour Hour*. Radio fans who are also opera goers will enjoy hearing this opera baritone who has been in great demand in concert and recital. It will be remembered that Mr. Preston was asked by the composer of the *Light of St. Agnes* to create the first baritone role in that opera when it had its French premiere in Paris recently; and according to the critics there, Howard Preston made a hit in a part well fitted to his vocal and histrionic resources. In the accompanying picture he is seen as Fainal in *Rosenkavalier*. (De Guelde photo.)



FREDERICK SCHLIEDER,
prominent pedagogue of New York, photographed on one of his few leisure days this past summer at a point 11,000 feet high in the Rocky Mountains near Denver, Colo., where he gave an intensive course for teachers. Mr. Schlieder, who also taught in Berkeley, Cal., this past summer, has been requested to return next summer for a longer period in both cities.



AT MONTE CARLO.
Left to right: Lijar, first dancer of the Diaghileff Russian Ballet, the late Diaghileff, and Serge Prokofieff, snapped at Monte Carlo after a rehearsal of *The Prodigal Son*, a ballet by Prokofieff, which has been exclusively featured in Europe. It was especially well received at Covent Garden. Mr. Prokofieff will return to America this season under the management of Haensel & Jones.



ESTHER JOHNSON,
pianist, in Scheveningen, Holland, with Ignaz Neumark, conductor, under whose direction she recently played with outstanding success as soloist with the orchestra of The Hague. She has been re-engaged for next season.



FERNANDA DORIA,
mezzo-soprano, did not have to seek cooling breezes at the seaside, as she has an airy penthouse in New York City.



JOYCE BANNERMAN,
soprano, enjoying a hike while vacationing in Muskoka, Canada.



CHARLES WAKEFIELD CADMAN
(right) with Nino Marcelli and Margaret Morris at San Diego, where Marcelli conducted the orchestra in a Cadman program, Miss Morris, soprano, assisting.



RALFE LEECH STERNER,
founder and president of the New York School of Music and Arts, well known institution for the cultivation of music and kindred arts. This school had a large patronage this past summer and already the dormitory is crowded to capacity for the new season. Pupils of former pupils always attend the school, attesting to the affectionate interest maintained after years have passed. A feature of this school is the regular fortnightly concert, when the handsome salons are invariably crowded by an audience eager to hear the piano, vocal, violin, cello, harp, organ and ensemble numbers. Two splendid grand pianos in the concert-salons are frequently utilized together for concertos, four- and eight-hand works, and the organ is also frequently used both for practice and at concerts. At these public affairs qualified pupils appear, thus gaining confidence, and the audience is made up of music lovers, students and those interested in music. There is lively competition among the pupils in the matter of relative superiority, and many a student has felt, for the first time, the importance of daily practice and the ensuing progress which leads to high rank. Several recitals are planned exclusively for the vocal and piano departments, in which pupils of Mr. Sterner, the director, and Mr. Riesberg, will appear.

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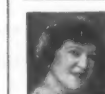
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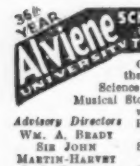


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Three Choirs Festival Held for 209th Time at Worcester, England

A St. John Passion According to the "Authorized Version" of the Bible
—Some Fine Singing by Chorus and Soloists—Elijah and Messiah
as Usual—Also Elgar, Williams, Kodaly and Kaminsky.

WORCESTER, ENGLAND.—The Three Choirs Festival, an institution seemingly as immutable and as essentially English as the monarchy, the peerage, the Magna Charta or the Bank of England, has gone its appointed way for the two hundred and ninth time since the idea was conceived of annually uniting in song the cathedral singers of Worcester, Hereford, and Gloucester. From Tuesday to Friday of the week, with concerts morning, afternoon and evening, tradition has worked its will with some three hundred choristers, an orchestra of London Symphony players, a score of soloists, and audiences varying in size from less than a thousand to well over two thousand.

Inclusion in the programs of new works composed especially for this festival, with the composers present to conduct them, has been as much a part of this tradition as the perennial Elijah and Messiah, without which a Three Choirs Festival might be unrecognizable to those who make an annual pilgrimage to Worcester, Gloucester or Hereford, as the particular year ordains, to refresh their spirits at the festival's estesian springs.

BEFORE GEORGE WASHINGTON

Though the festival's beginnings are dated back to a meeting of the several choirs in 1715, there are those of the clergy who would put the date at 1724, because it was then that a collection was first taken at the door for charitable purposes. Many musicians may be inclined to regard both dates as equally preliminary to the historic occasion when Elijah and Messiah first appeared on the same set of programs and became fixtures in the festival plan. The great war, with its interruption of five years, when there was no festival, could not alter this fundamental. Elijah on the first day and Messiah on the last held the 1929 festival true to the Handel-Mendelssohn alliance.

For the foreign visitor it was an experience not without its extra-musical rewards, to hear these oratorios in the Worcester Cathedral, with its long Gothic nave, its glimpses of Norman bays, its beautifully vaulted choir, its effigy and tomb of bad King John. The procession of the clergy in their vestments, and the opening and closing prayers, for which the assemblage stood, contributed to an atmosphere not duplicated in any other festival this writer has visited in America or on the continent of Europe. Old story as it may be to those who go annually to hear the Three Choirs, as many English musicians seem to consider it almost a national duty to do, this distinctive setting, with its reminders of a mellow past and its touches of religious pageantry, is not to be dissociated from the effect of the music heard in these programs.

TRICKY ACOUSTICS

Doubtless the acoustical results vary with the location of seats in the cathedral. In the more remote spaces, not only minor inflections but often the less strongly accented tones are lost. Tricks, which may be for good as well as bad, are played with orchestral sonorities. But he who has yet to hear his first Three Choirs Festival has missed something worth hearing, even if he balk at regarding it as the English equivalent to Bayreuth.

The Worcester performances of Elijah and Messiah can be described as about on the same level as performances at the best American festivals; for example, that of the Cincinnati May Festival—after due allowance has been made for the difference in the atmospheric effect produced by an old English cathedral in contrast with an ordinary music hall. If, as is only fair to presume, the soloists were among the best in England, that best maintained only an average level of competence. Horace Stevens, who has been heard in America, delivered the recitatives and the arias of the prophet with a round and resonant tone, reduced on occasion to a well controlled mezza voce, but his style was often characterized by more of vigor than subtlety or finesse.

His associates were Elsie Suddaby, Joan Elwes, Millicent Russell, Astra Desmond, Steuart Wilson, Archibald Winter and Mofatt Carroll. Miss Desmond may be singled out for some smooth contralto singing. The

chorus and orchestra did their duty acceptably by Mendelssohn's music under the leadership of Sir Ivor Atkins, the Worcester cathedral organist. Tenors and contraltos, as everywhere, seemed less assertive than sopranos and basses, but the balance of the choirs compared favorably with any oratorio choruses heard elsewhere.

DAILY SERVICES, TOO

Messiah, coming at the close of the festival, lacked something of the spirit and vigor of Elijah, and suggested a sag on the part of the chorus; nothing surprising, in view of the daily church services at which its members were called upon to sing in addition to the heavy festival program. Soloists were Isobel Baillie, Millicent Russell, Hubert Eisdell and Keith Falkner. The last-named used a fresh bass voice with a skill that would seem to promise for him an exceptional career as an oratorio singer, once he has mellowed into a greater measure of expressiveness than is now at the command of this young artist. His singing of the bass solos in Bach's St. John Passion was of equally high quality and bespoke an organ fundamentally well schooled.

The Worcester St. John had an added interest in that the edition used was the new one prepared by Sir Ivor Atkins, the conductor of the festival (published by Novello), with liberal alterations in the recitatives and new verse translations by T. A. Lacey. The purpose of the new edition was to get back to the words of the "authorized version" of the Bible in the narrative; and this has been done, even when it has meant some minor altering of Bach's notes—double notes instead of single, dotted notes instead of un-

dotted, and the like, with an occasional readjustment of rhythms. In the bass solo, My Lord and Saviour, there is a new and more elaborate realization of the continuo.

BACHIAN NOTE VERSUS BIBLICAL WORD

It is said for the new edition that it restores the phrasing indicated by Bach. Those who have heard the Passion in German and have compared the original with older English editions need not be told that a further altering of the recitatives so as to adhere to the English syllabification of the exact Biblical text means additional instances of departure from the true curve of the musical phrase. A choice has to be made between exact fidelity to the Bachian note or the Biblical word. The religionist may feel one way about it, the musician another. Sir Ivor made his choice and was faithful to the task he undertook.

The performance of the Passion was one

of the outstanding events of the festival. The chorus sang Bach's music with more than competence. Dorothy Silk, among the soloists, gave clear and flexible tone to the soprano part. Mr. Falkner's fine singing has already been spoken of. Roy Henderson brought beauty of tone to the baritone phrases of the Christ. Muriel Brunskill sang that most poignant of contralto arias, It Is Finished, with insight and sympathetic appeal. Steuart Wilson, whose singing had lacked the lyric flow and essentially musical tone requisite for some of his other arduous undertakings, met with intelligence and skill the requirements of the narrator. Sir Ivor's leadership resulted in a clear definition of the structure of Bach's noble edifice.

PRE-HANDELIAN ENGLISH POLYPHONY

Of other old music, the most thoroughly satisfying was the superb unaccompanied (Continued on page 11)

Stravinsky and Prokofieff Commissioned to Write for Boston Symphony Jubilee

Seventy-fifth Anniversary of Thomas Crawford's Beethoven Statue to
Be Celebrated—Thirty-first Season of People's Choral
Union—London String Quartet Series—
Koussevitzky Double-Bass Recital

BOSTON, MASS.—Next season the Boston Symphony Orchestra will hold a grand jubilee in honor of its fiftieth birthday. The glorious occasion will be made thrice more glorious by the rendition of new pieces by two of our foremost living composers, Stravinsky and Prokofieff for Mr. Koussevitzky has commissioned these masters to compose pieces especially for the great event. The selections will remain the exclusive property of the orchestra.

If satisfactory arrangements can be made, the first conductor of the orchestra, Sir George Henschel, will wield his old baton for a few moments to add to the glory of the commemoration. Sir Henschel, now liv-

ing in London and in Scotland, enjoys splendid health, coaches prominent musicians, and receives well merited veneration.

An unofficial report has it that the jubilee programs will include a performance of Bach's Mass in B minor, with the Harvard and Radcliffe choruses. The rumor is as persistent as it is welcome.

NEW ENGLAND CONSERVATORY ANNOUNCES
CELEBRATION POSSIBILITY

A seventy-fifth anniversary, which may be celebrated next spring at the New England Conservatory of Music, is that of the Beethoven statue, modeled by Thomas Crawford, Boston sculptor, and cast in 1855. This impressive bronze Beethoven has stood for many years in the entrance hall of the Conservatory. At a yet earlier period it graced the Boston Music Hall, where it was dedicated with memorable pomp and circumstance. It has been suggested that on the seventy-fifth birthday of the statue the Conservatory orchestra may give a concert repeating in whole or in part either the program given in Munich on the occasion of the casting, or the Boston dedicatory program, or possibly, a combination of both.

THE PEOPLE'S CHORAL UNION OF BOSTON

This popular People's Choral Union is about to set forth on its thirty-first season. It will present three concerts in Jordan Hall, featuring Schubert's Miriam's Song of Triumph, Franck's Mass in A, and Handel's Samson. The capable James R. Houghton will conduct, and will have as assistant conductor, Gladstone Jackson, who will also function as director of the class in voice building and tone placement. Mr. Jackson has given several very successful recitals. Under the leadership of Messrs. Houghton and Jackson, the Choral Union will continue to dispense musical education and pleasure to thousands of people. Men and women with good voices are always welcome to join this unique and valuable group.

The organist this year will be Leland A. Arnold, organist and choirmaster of Trinity Episcopal Church, Newton Centre, and summer organist at St. Paul's Cathedral, Boston. (Continued on page 12)

Philadelphia Civic Opera to Give Nibelungen Ring

The Philadelphia Civic Opera Company announces that it will give the entire Ring of the Nibelungen this season, the performances to take place as follows: November 21, Das Rheingold; December 12, Die Walküre; January 9, Siegfried, and 16, Die Götterdämmerung. The performance will be given in the original German, with Florence Austral and Elsa Alsen alternately singing the role of Brunnhilde, and Georges Baklanoff that of Wotan. In addition to the Ring, the company will present Die Meistersinger on April 3.

For these five Wagner operas, the orchestra will consist of fifty-five members of the Philadelphia Orchestra, with Alexander Smallens, recently appointed assistant conductor of the Philadelphia Orchestra, and musical director of the Civic Opera Company, conducting the performances.



HILDA BURKE,

who will open her season with a recital in her home town, Baltimore, on October 22, followed two days later with an appearance in Birmingham, Ala. Thereafter, the soprano will begin her second year as a member of the Chicago Civic Opera Company.

A WELCOME TO ALEXANDER GLAZOUNOFF

BY VLADIMIR DROZDOFF

One time professor at the St. Petersburg Academy of Music, Under Glazounoff's directorship

Announcement has been made of the forthcoming American visit of the distinguished Russian composer, Alexander Glazounoff, who expects to arrive in New York in November. I want to welcome him in these few lines, and at the same time tell Americans a few things about the master which are probably unknown to them. Almost half a century ago a new symphony by an unknown composer was being hailed by the audience at a symphony concert under Balakireff in St. Petersburg, and its author was called to the platform. The walls of the old hall trembled with enthusiastic cheers when the composer appeared, for he was a youth of sixteen, attired in the uniform of a student. This boy was none other than Alexander Glazounoff, whose fame soon became world wide.

An event of which the composer was very proud was the conferring upon him of the degree of Doctor of Philosophy (honoris causa) by Oxford University. The moving cause was his remarkable ballet, *Raymonda*. The only other composers, I believe, who had been similarly honored by institutions of learning were Schumann, Meyerbeer and Tchaikowsky.

In 1905, when Rimsky-Korsakoff wrote a letter in which he protested against the measures of the Director of the St. Petersburg Academy of Music which led to the expulsion of many students, and, later, to the transportation of some of them to Siberia, Rimsky-Korsakoff was dismissed from his professorship in the Academy by the authorities of the Imperial Society of Music. This absurd measure, one of those that further influenced the current of revolution, shook the whole of Russia with indignation, and Rimsky-Korsakoff was finally asked by the President of the Imperial Society of Music to return to the professorship. As a result of this occurrence Glazounoff, after considerable persuasion, accepted the post of Director of the St. Petersburg Academy of Music. Thus, the first time since Anton Rubinstein, a world renowned musician held that position.

A few words about Glazounoff's directorship. He started with the restoration of academic life and gradually, with his magnetic personality and notable humanity and kindness, he was successful. He not only discharged his duties conscientiously and devotedly, but he often used to spend his free hours in making visits to wealthy and influential people in order to find the money necessary to pay the tuition of poor students. Of his salary he kept little if anything, as he applied it in addition to some of his private funds in aid of the students.

Under Glazounoff the St. Petersburg

Academy of Music attained a high standing among the world's institutions of musical learning, and there are many successful musicians in all parts of the world who owe their success to the generous support of Glazounoff as Director of the St. Petersburg Academy of Music, where they received their education. I can mention among such people the names of such celebrities as

Zimbalist, Elman, Heifetz, Seidel and many others.

Owing to the stern grandeur of his forms and his extraordinary mastery and technic in composition, Glazounoff has been called the Russian Brahms; but I do not think this comparison adequately expresses his significance. It seems to me to cover only one phase of his creativeness.

He belongs to the limited number of composers whose art does not serve merely to satisfy the specific demands of the present time, but plays a lasting role in the culture of mankind. His is a great, but tragic destiny. In this period of political upheavals I would compare Glazounoff here abroad, separated from what he created in Russia, with King Lear, deserted by everybody, wandering through a storm.

I want to end these lines with a hearty wish that this greeting will be just a drop among other, more expressive and important welcomes to Glazounoff, one of the great contemporary apostles of a great and immortal art.

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Believes Songs Should Be Sung in the Original Whenever Possible—
Returns to Leipzig to Continue Her Teaching at the Conservatory

Elena Gerhardt, who spent part of the summer in America visiting friends, returned recently to Leipzig where she is busy part of her time teaching voice at the Leipzig Conservatory. Her arrangement with the conservatory is of such a nature that it allows her frequent leave of absence so as to fulfill her numerous concert engagements in various parts of Europe.

Before leaving America Mme. Gerhardt was requested by a representative of the *MUSICAL COURIER* to express her opinion upon the subject of song translations. No one could be better qualified to give an expert opinion upon this matter, and Mme. Gerhardt stated unequivocally that she believed songs should be sung, in so far as possible, in the original, German songs in German, French songs in French, Italian songs in Italian, and English songs in English. She makes an exception in the case of languages that are too foreign, as there is, after all, a limitation to the power of any artist to learn proper pronunciation in strange tongues. Thus, songs in Scandinavian languages, Russian, and so on, Mme. Gerhardt sings in German.

The objection that Mme. Gerhardt has to the translation is the translation itself. She does not feel that a really perfect translation is possible. If, however, a perfect translation could be found, she believes that the progress of music would probably benefit by an understanding by the audience of the words as well as the music. The difficulty, especially with German *Lieder*, is the fact that in them the words and music are so intimately associated in the musical phrases that not only the meaning but also the actual sound and accent of the word are so

united in perfect unison that in translation there is almost sure to be a loss.

A perfect translation, says Mme. Gerhardt, must translate the original word for word and line for line, must have exactly the same accent and rhythm, and the rhymes in the same places; must have the "Schlagwörter" in the same places. "Schlagwörter" may be roughly translated as "key-words." The translations in the German dictionary are: "Catch-word, key-word, popular saying, party cry, talk of the day, cue." Which merely serves to show how impossible it is to translate German into English, for English does not lend itself to brief and succinct expression. So it is with other foreign languages, each of which contains some element which does not translate word for word exactly into English.

Mme. Gerhardt makes an exception in the case of opera, especially opera of the pre-Wagnerian type which has words of small meaning. True, says Mme. Gerhardt, all operas are given in German in Germany, and Germans would not accept any other language as a matter of rule. Madame Butterfly sounds ridiculous in German, but the Germans do not seem to be aware of the absurdity of it. It may also be here noted that Madame Butterfly sounds ridiculous in English, and American audiences generally laugh when the characters on the stage begin to talk about whiskey and such things.

Mme. Gerhardt is undoubtedly absolutely justified in making these statements. They are the result not only of her own wide and varied experience as an unusually successful *Lieder* singer, but of common sense as well. What we must hope for is a publisher who will consider it worth his while to strive

to attain perfect translations of a few of the very successful foreign songs of the highest type.

So many prizes are being offered for all sorts of things, would it not be a good idea for some of our millionaires to offer a substantial prize for song translations? P.

A Tribute to Eugene Simpson

By Augusta Cottlow

It was with keen regret that I read of the passing away of our good friend, Eugene Simpson for such he had ever been to me since my early prodigy days. Both being Illinoisans he manifested great interest in my progress, and often traveled many miles to attend my concerts in various parts of the State.

This he told me years later during my first period in Europe. He was then living in Leipzig, and never failed to call upon us when visiting Berlin where we resided, and later in our home in New York. He possessed a big fund of information, seemed to absorb knowledge from every source, was a splendid linguist, and had a keen sense of humor; but above all he was kindness itself, always having a good word for his fellow musicians, and even though in his vocation as critic it seemed necessary to point out their defects, he always found some good word to say about everyone. His generous nature and keen understanding would not permit him to do otherwise.

Being of a decided nomadic tendency I often met him on my tours throughout the country, our last meeting being when I played at Carleton College in Northfield, Minn. He was then on the staff of one of the papers, but his main object in being there was his interest in the St. Olaf Choir, a remarkable organization.

Eugene was truly an unusual, noble character, kind, generous, gifted and lenient to the faults of others, and his passing would be a loss to any community.

Steel Pier Opera Season Ends

Sponsored by Jules Falk, a series of operas in English was presented every Sunday evening during the summer on the Steel Pier in Atlantic City. The season came to a close on September 15 with an effective performance of *Pagliacci*. In fact, both musically and dramatically each of the operas given was a success, and much praise is due Mr. Falk for his noteworthy efforts. Thousands of responsive music lovers each week showed their appreciation.

Polacco and Koussevitzky Arrive

Arrivals last week on the S.S. Ile de France included Giorgio Polacco, of the Chicago Civic Opera Company, and Sergei Koussevitzky, conductor of the Boston Symphony Orchestra.

Christopher Hayes to Give Recital

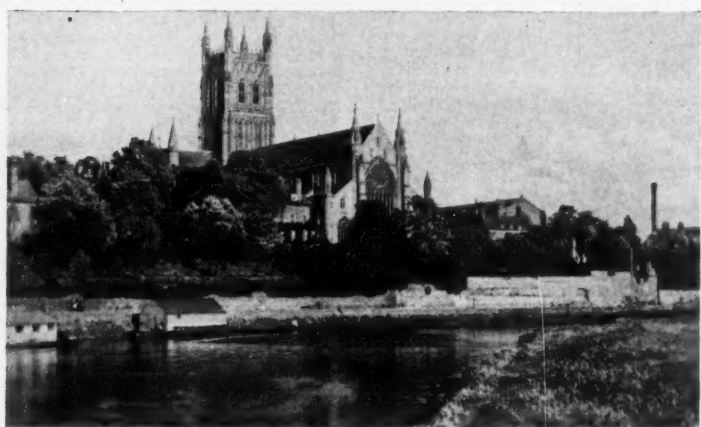
On October 21, Christopher Hayes, tenor, who has been spending the summer in Europe, will give his annual New York recital at Steinway Hall. An interesting and varied program will be presented.



A PERFORMANCE OF MARTHA ON AUGUST 15 IN THE ARENA OF VERONA, WITH GIGLI AS THE ATTRACTION. As can readily be seen, 25,000 persons heard the celebrated tenor, and it is estimated that about 10,000 were unable to get seats. The above photo, which was taken from the topmost corner of the scenery, only shows the center part of the arena, but the sides were as crowded as the front. The receipts were over \$9,500.

Three Choirs Festival at Worcester, England

(Continued from page 9)



EXTERIOR AND INTERIOR OF THE WORCESTER CATHEDRAL, WHERE THE 209th THREE-CHOIRS FESTIVAL WAS HELD.

motet, *Latentur cœli* of William Byrd, one of the noblest examples of Elizabethan polyphony, as restored to currency by Sir Ivor. This, and Purcell's motet, *Jehova, quam multi sunt hostes mei*, orchestrated by Sir Edward Elgar, prompted the wish that more of the music of the pre-Handel periods in England could be heard under such favorable circumstances as were these sturdy examples of Purcell and Byrd.

—AND ELGAR

Elgar, as need scarcely be recalled, has long been a dominating figure in these celebrations and his presence as a conductor of his own works contributed strongly to the personality interest of the 1929 festival, as well as to its preponderantly British feeling. His *Dream of Gerontius* may not be to Americans what some British critics regard it as being, a work of the stature of *Elijah* or *Messiah*, but its appropriateness in this festival was not to be gainsaid. The performance would have been more gratifying if the tenor, Wilson, had been in fresher voice and able to avoid his frequent flattening of notes.

Elgar's companion oratorio, *The Kingdom*, less well known across the Atlantic, fared rather better in the matter of soloists, with Dorothy Silk and Muriel Brunsell caring for the soprano and contralto parts, respectively, and Howard Fry and Walter Widdop adding a needed measure of dramatic emphasis to a text meditative when not narrational.

Hubert Parry's *Glories of our Blood and State*, heard at the same concert as *Gerontius*, was another example of the choral part writing by which the elder figures among contemporary British composers have carried on the traditions of their country's musical art; its effect, strongly enhanced by the deftly spun orchestral conclusion, was made the lovelier on this occasion by the exquisite violin playing of the concertmaster, W. H. Reed.

WILLIAMS' *SANCTA CIVITAS A BEAUTIFUL WORK*

Though not among the new works composed especially for the Three Choirs meeting in Worcester, R. Vaughan Williams' *Sancta Civitas*, given with the composer conducting, was a relatively unfamiliar one. The beauty of its lament over fallen Babylon alone should give this oratorio an international currency. The composer's very definite personality, as met with in the London and Pastoral symphonies, speaks again in this work, not only in the rich harmonic texture, but in the brooding and sometimes monotonous basses that are like an author's signature in Williams' scores.

Roy Henderson made much of the baritone part, and the choral body, with its numbers divided so as to provide chorus, semi-chorus and distant chorus, was of a ravishing tonal quality. There was praiseworthy singing also in the difficult *Psalmus Hungaricus* of Zoltan Kodaly, one of the few non-British works on these programs, but the exactions of Heinrich Kaminski's *Magnificat*, which was heard two seasons ago in New York, led to momentary shipwreck, and to a generally unsatisfactory performance, with much uncertainty of pace and pitch.

A CHORAL CONCERTO

Of the new works heard for the first time at this festival none seemed to command more than respect for good workmanship. Alexander Brent-Smith's *Choral Concerto* possessed more of robust propulsion than of the spiritual urge implied by its text. Joan Elwes and Olga Haley gave to their music all they had of voice and style, but were unable to do much more in the solo parts than supply leading voices for the chorus. Walford Davies contrived, in *Christ and the Universe*, to combine the

piano (played by the composer) with orchestra, chorus and soloists in a manner that evoked admiration as an achievement in scoring, and he built around Alice Meynell's text a structure of cumulative force, if not of striking musical ideas. Of several new orchestral numbers, the most ambitious was a rhapsody, *Epithalamion*, by Edgar Bainton, a conventional work giving musical expression to the ideas underlying Spenser's poem of the name.

W. H. Reed forsook his post as leader of the violins to conduct a miniature suite of his composing, which proved attractive in material and treatment, if neither novel nor very individual. There were also some new songs by Patrick Hadley, sung by Patrick Hedley, sung by Joan Elwes; an idyll, *At Valley Green*, by H. W. Sumison, of the Gloucester cathedral organist, and a newly elaborated version of Brent-Smith's *Barton Fair Overture*. Among composers conducting their own compositions was Armstrong



Gibbs, whose dance-phantasy, *The Enchanted Wood*, was played at a concert in College Hall, with Myra Hess as soloist. Symphonies by Brahms and Haydn were conducted by Atkins, and Elgar led his own *Symphony in E flat* as well as his *Introduction and Allegro for Strings*. Vaughan Williams conducted his *Wasps Overture*.

A cathedral may not be the best or most appropriate auditorium for a piano concerto, but there was no appreciable diminution of beauty in the G major of Beethoven, as it was played with the orchestra by Miss Hess. Hubert Eisdell and Herbert Heyner were among those who were heard in songs at festival concerts given elsewhere than in the cathedral.

WALTER WYTHE.

Schmitz Wins Ovation in Hollywood

Quoting the press of Los Angeles, E. Robert Schmitz received another ovation when he appeared at the Hollywood Bowl, August 15, playing the *Second Concerto* for piano and orchestra of Alexandre Tansman, young Polish composer. Tansman visited Charlie Chaplin two years ago, at the time of his introduction to Los Angeles by Pro Musica, and as a result of the inspiration from that visit wrote this concerto and dedicated it to the great movie actor. Schmitz performed it last December under Hertz baton in San Francisco where it was very enthusiastically received, but Charlie had not been able to fly away from his studios and witness the result of his inspiring hospitality. This time, at the Hollywood Bowl, the difficult orchestral part was led by Eugene Goossens, helping to make a remarkable performance, and Charlie Chaplin was present, guest of honor of the Bowl Association in the midst of a public of more than twelve thousand spectators, among whom were many notables, such as our American Ambassador to Peru; the dancers Albertina Rasch, Fokine and Fokina, Doris Niles; Dimitri Tiomkin, Gottfried Galston, Rudolph Reuter, Gilbert Ross, Alfred Hertz, and Mrs. Artie Mason Carter.

The ovation given by the public after E. Robert Schmitz' performance was acknowledged by the artist playing of F sharp major *Nocturne* of Chopin and a Debussy number.

During the intermission Charlie Chaplin came to the green room, and, with the genuine enthusiasm of a real music lover, told Schmitz the depth of his emotions, moved as he was in discovering that certain moments of this work are almost embarrassingly true to that mingling of pathos and humor which so often besieges him; it was touching to witness the great genius of the screen and these two great interpreters, Eugene Goossens and E. Robert Schmitz, congenially united by the work of this young Pole, Tansman, inspired by Hollywood.

Carol Holyoke Opens Studio in Hempstead

Mme. Carol Holyoke, soprano and teacher of singing, has recently opened a new studio in her home at Hempstead, L. I. Later in the fall Mme. Holyoke will open a new studio in New York City to take care of her city pupils.

The soprano, who is a member of a prominent Massachusetts family—after whom the city of Holyoke was named,—has in addition to her many years of teaching throughout the east, appeared extensively in concert and is well remembered in this capacity. Her new home in Hempstead makes an ideal

Goldman Band Plays Many Works By Americans

The Goldman Band had its most successful season this year in New York and continued its success in its post season Canadian tour.

What the band did in New York is now well known, but it may not be without interest to mention some of the names of the American composers included on the programs during the season. The figures following each name indicate the number of times this composer's works appeared: Bagley, 2; Barnhouse, 3; Bell, 2; Bellstedt, 1; Bond, 2; Brooke, 1; Busch, 1; Cadman, 2; Chiaffarelli, 1; Clarke, 2; DeKoven, 6; Fillmore, 2; Gershwin, 2; Goldman, 25; Hadley, 2; Hall, 1; Herbert, 22; Hosmer, 3; Itzel, 2; Kelley, 3; Lake, 4; MacDowell, 7; Mason, 3; Meacham, 3; Mygrant, 1; Nevins, 3; O'Hara, 1; Reeves, 2; Roberts, 6; Rogers, 1; Sousa, 5; Staigers, 9; Stoessel, 3; Turner, 2; Weldon, 3; White, 1; Woodman, 3.

The Goldman Band concerts are not only an aid to music in general, but assuredly also an aid to the American composer as well.

Activities of Cleveland Institute Artists

Herman Rosen, violinist, who recently joined the staff of the Cleveland Institute of Music, will be heard in a Town Hall recital in New York on October 10, with Karl Young at the piano. Mr. Rosen gave a concert on September 24 in Springfield, O., and on September 27 played for the first time as a member of the Cleveland Institute at the school.

Arthur Loesser is scheduled to play with the Cleveland String Quartet at Town Hall on October 12. The members of the organization are: Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez. Mr. Loesser and Harold Bauer will appear at the Coolidge Festival in Washington on October 7. Mr. de Gomez, cellist, will also appear at the Festival, and Joseph Fuchs, violinist, is soloist with the Cleveland Orchestra in that city on October 31.

Albert Morini to Return This Month

Albert Morini, European manager, expects to sail for New York the end of October and will probably spend several months in America before returning to Europe. Mr. Morini has presented a number of important artists throughout Europe, and his connections are far reaching.



Photo by International Newsreel

JOHN McCORMACK AND HIS DAUGHTER, GWEN, at Moore Abbey, County Kildare, where early scenes of the tenor's first talking picture are being taken. The picture will take five months for completion.

Joseph Rosenstock, New German Conductor at Metropolitan, Expresses Views on Operatic Art and Interpretation

Joseph Rosenstock, new German conductor at the Metropolitan Opera House, successor to Artur Bodanzky who resigned last year to devote his entire time to his duties with the Friends of Music, is a small, wiry, muscular-looking young man with a quiet but vigorous manner, and a very serious attitude towards matters of art. There is no levity in his conversation when it deals with opera and its interpretation. He laughs neither at Wagner's dragons nor at modernism, though he discusses both with evident understanding. He approves neither of "modernizing Wagner" nor of "interpreting" his music.

"The written note of the Wagner score stands," he said recently to a MUSICAL COURIER representative, "and may most certainly not be changed. The conductor must, however, bring the music to life."

"But that is interpretation," objected the interviewer.

"Not interpretation in the sense of putting something personal into the music," answered Mr. Rosenstock; "merely giving the music its full value as Wagner intended it."

"But how about the scenery? I have heard that several attempts have been made in Germany to modernize the stage settings?"

"Modernize, perhaps, but not 'stylize.' The second act of Siegfried, for instance, must be as nearly a representation of a real forest as is possible. A mere suggestion of forest will not do. Siegfried must lie beneath the trees and gaze up into them as in a real forest."

"What do you do with the dragons, and the birds, and the rest of Wagner's stage problems?"

"They are real problems, and the dragon is sometimes ridiculous," Mr. Rosenstock says it without a sign of a smile, but something of a sigh. To him it is not comic, but a stage problem. "It has been tried with an

invisible dragon. The cave is supposed to turn away from the audience, so that Siegfried, facing the entrance of the cave, also faces the audience. The dragon is then represented merely by fire and smoke."

"How was it? Good?"

"Effective! The impression of the dragon was definite enough. But, of course, there are some people who prefer the visible dragon. It is a problem."

"You have not yet seen the American solution of it at the Metropolitan?"

"No. This is my first visit to America."

"Then you have not even heard the Metropolitan orchestra?"

"No. But I will on Monday." [This interview occurred a week ago.] "I begin rehearsals then with the orchestra alone. For two weeks we rehearse every day, morning and afternoon."

"The Wagner operas principally?"

"Principally, yes, but also Strauss, Weber and Beethoven."

"Will you give any novelties this season?"

"Not this season, I think. The entire Wagner repertory will be given, the Rosenkavalier of Strauss, Weber's Freischütz, Beethoven's Fidelio."

"Is Beethoven given much in Germany?"

"Quite often, but not so much as Mozart. Still, it is popular."

"And how about the Italians? Are they played much?"

"Constantly! Verdi is in great demand, and other Italians as well."

"Moderns?"

"Moderns, too, although not frequently, of course. We gave Malipiero's three one-act operas, and they were well liked. We even had a premiere—Milhaud's three one-act operas. At least, two of them were premieres. The first was given at Baden-Baden. The other two he wrote for Wiesbaden."

"Milhaud... Darius! Yes. I know his music. He was here, you know. But those operas..."

"The three of them take thirty-five minutes! They are little things—miniatures."

"Thirty-five minutes! That is, indeed, short! One of the ideas and inventions of our day. If you give that sort of thing you must be quite a modernist."

"No. That I would not say. But I give the modern things, if they are worthy."

"But who do you think worthy? Schoenberg? Stravinsky?"

"Yes, both, of course. Schoenberg is much respected in Germany though perhaps not popular. His older things..."

"Yes. They play some of them here."

"He was not so mechanical then as he is now."

"No. Nor so mathematical. And do I

understand you to say that you have staged some of his works?"

"Yes. His melodrama, Erwartung. It has but one character, a woman. It is terribly difficult. I had to rehearse the instrumental groups separately."

"Is it effective?"

"Very! It is not one of his recent works—written some years ago. But... impressive!"

"And you have also given Stravinsky?"

"Yes, the ballets."

"With the regular ballet ensemble of the opera house?"

"Oh, yes. Certainly. A good ballet is needed, of course."

"I suppose you have also given Krenek's Jonny? Is that a sort of modernism that appeals to you?"

"Jonny? How was it received here?"

"Pretty well. There were differences of opinion. Some people thought it was not good jazz; said we had better jazz in America; called it a poor imitation, you know. Others said it was not grand opera."

"Krenek himself would be the last to call it grand opera. It was intended merely as an expression of the time, the moment."

"But is it an expression of the time?"

"In Germany, yes. Jazz is everywhere in Germany, and its influence is felt as an outside element in our life. Its influence is real enough. Krenek merely turns the whole thing to fun and satire."

"Do you think Krenek will go further with his career?"

"Undoubtedly! Krenek is a musician of great talent—a serious musician. You cannot judge him from this Jonny merely. He has written other things of merit."

"Speaking of modernism, how are you impressed by the quarter-tone scale?"

"Not convinced! And yet, excellent musicians have been interested in it and seemed to think it would prove of some value; and Haba, who has been its principal champion, is a serious musician, well trained, educated."

"And now that you are in America you have other interests. How do you like it here, so much as you have seen of it?"

"The city is imposing. We were fortunate in the view we had of it coming up the bay. To anyone who sees it for the first time it must be deeply impressive. There is nothing else like it in the world."

"You speak English of course?" Our conversation had been carried on in German.

"Yes—only—he shrugged his shoulders and laughed—"the accent," he said, "and the speed with which everyone speaks, it is all hard to understand."

"Oh, that is a mere matter of time, and our next interview will be—in English."

F. P.

Boston

(Continued from page 9)

ton. Mr. Arnold has studied under Tobias Matthay and has been guest organist at the Apollo Club and The Ensemble Choir of Boston.

Reginald Boardman, popular accompanist and soloist two seasons ago with Ethel Leginska's Boston Women's Symphony Orchestra, will work with the Union. He is well known in this vicinity as a brilliant and intelligent pianist.

BOSTON PUBLIC LIBRARY CONCERTS

Through the generosity of Elizabeth Sprague Coolidge, the Boston Public Library will be the scene of twelve concerts to be given next spring by the London String Quartet. The tentative programs promise a deal of Beethoven and a few very modern pieces, including Hindemith's F minor quartet.

and Debussy's one effort in the field of string quartets.

KOUSSEVITZKY RECITAL WELL SPONSORED

On October 22 Serge Koussevitzky will give a double-bass recital to aid the Elizabeth Peabody House and the Travelers' Aid Society of Boston. Mrs. Alexander Steinert is chairman of the committee arranging for the recital, a committee which consists of Mrs. Charles B. Blanchard, Mrs. Robert S. Bradley, Mrs. Frank Chouteau Brown, Mrs. John T. J. Clunie, Mrs. Russell S. Codman, Mrs. S. V. R. Crosby, Winifred Cunningham, Mrs. Langdon Frothingham, Mildred T. Hastings, Lila M. Holmes, Mrs. Chandler Hovey, Mrs. H. Richardson Lane, Mrs. Henry Lowell Mason, Jane Megrew, Mrs. Samuel J. Newman, Nancy Patten, Elizabeth Stewart, Mrs. Edwin S. Webster, and Mrs. Lyon Weyburn.

The sponsors for the recital are Mr. and Mrs. I. Tucker Burr, Judge Frederick P. Cabot, Mr. and Mrs. Russell S. Codman, Mrs. T. Jefferson Coolidge, Mr. and Mrs. Stephen V. R. Crosby, Mr. and Mrs. George R. Fearing, Mr. and Mrs. N. Penrose Hallowell, Mr. and Mrs. M. Graeme Haughton, Mrs. Henry L. Higginson, Prof. and Mrs. E. Burlingame Hill, Mr. and Mrs. George C. Lee, Mr. and Mrs. Alexander Steinert, Mrs. Edward Thaw, and Mr. and Mrs. Edwin S. Webster. Prof. Hill teaches music at Harvard, and has composed many well known compositions, including a Symphony played several times by the Boston Symphony, and a Jazz Study for two pianos.

W. L. G.

Betty Tillotson Concert Direction Notes

Vera Curtis, dramatic soprano, who sang Aida and Lohengrin with the Cincinnati Zoo Opera Company in Asheville, N. C., has returned to New York after an exceptionally busy summer.

Janet Cooper, lyric soprano, who has been preparing winter programs at her home in Connecticut, will be under Miss Tillotson's management this season. Marion Armstrong, Scottish soprano, and a product of the Westsell studios, will sing several engagements in Nova Scotia this fall, opening at Acadia University. Arthur Van Haelst, baritone of the bureau, filled his first engagement in East Orange recently. Mr. Van Haelst, who hails from California, is young and promising; he has been known on the coast as a boy baritone.

Isabelle Burnada, Canadian contralto, writes from the Pacific Coast that she has been traveling extensively on the coast, and has found the weather almost as warm as New York. She expects to return East soon.

Emma Otero's Engagements


Emma Otero, whose official debut takes place at Carnegie Hall on October 14, has been re-engaged for the Biltmore Morning Musicales on November 8. Miss Otero appeared last season on the program with Louis Gravenre.

She has been engaged also for two concerts in Washington, one for the series of programs under the auspices of Mrs. Greene, and one for the morning musicales at the Mayflower Hotel.

Other recitals have been arranged for Montclair, Richmond, Va., and Jersey City, N. J., all under important auspices.

Sylvia Lent's New York Recital Date Changed

Due to conflicting applications for the violinist's services, Sylvia Lent is to give her New York recital on October 31 at Town Hall, instead of on October 18 as originally announced.



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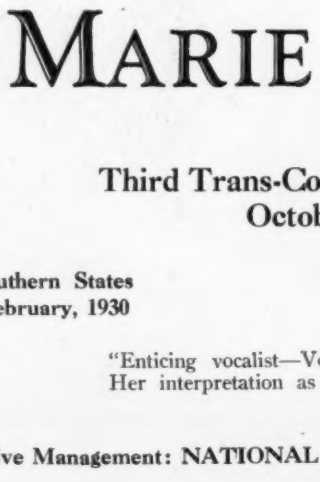
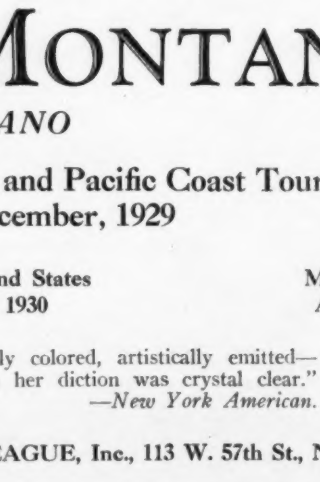
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William J. Reddick Resumes Work

William J. Reddick, pianist, accompanist, composer, conductor of the Little Theater Opera Company and organist-director of the Central Presbyterian Church in New York, has returned after completing his sixth year as musical director of the programs and



WILLIAM J. REDDICK

Summer Music School at Bay View, Mich. Mr. Reddick has reopened his studio where he will continue his classes in piano and harmony and vocal coaching. He will also be available as a concert accompanist.

The musical program in Bay View this past summer was decidedly the most successful given to date, according to the many flattering press reports and the large attendance at all the concerts. Under Mr. Reddick's direction sixteen evenings of music were given. Among the most successful of these was

the orchestra concert and a performance of The Swan and the Skylark, with chorus and orchestra. At the orchestra concert the Bay View Little Symphony played the Midsummer-night's Dream overture, Les Preludes, The L'Arlesienne Suite, and part of the Fifth Symphony of Tchaikowsky. John Parrish, tenor, was the soloist, singing with the orchestra the well known air from Hiawatha's Wedding Feast, by Coleridge-Taylor. The playing of the orchestra under Mr. Reddick's direction was characterized by a splendid balance and beauty of tone surprising in such a small group of players, there being less than twenty-five in the ensemble. That they could play with such finish a work as difficult for strings as Les Preludes, is considered remarkable. This applies also to the splendid performance of the Midsummer-night's Dream Overture, which was performed with astonishing delicacy and sparkle.

Mr. Reddick resumed his direction of the music in the Central Presbyterian Church, New York, September 22, when the new home of this congregation was opened at Park Avenue and 64th Street. This was formerly known as The Rockefeller Church and was the pastorate of Harry Emerson Fosdick. The property was bought for \$1,500,000 by the Central Presbyterian Church. The organ is considered by a great many musicians to be the finest in New York. It has four consoles, an echo and solo organ and stops. Mr. Reddick will be assisted there by Maximilian Rose, violinist, Paul Turkischer, cellist, and Mildred Dilling harpist, in addition to the regular quartet.

Activities of Christiaan Kriens

Christiaan Kriens, violinist and composer, has opened his studio in Carnegie Hall earlier than usual, having returned to New York the first week in September. In addition to his large class of last season, Mr. Kriens has enrolled many new students of talent and possibilities. Some of his former pupils are now well known soloists, several of them even internationally known; some are prominent teachers; others held important teaching positions in colleges and conservatories, and still others are concert-masters and violinists in orchestras.

For about sixteen years, ever since Mr.

Kriens left his concertizing to devote himself to teaching, he has had one or more of his pupils debut each season. Some of these debuts have been with symphony orchestra in Carnegie Hall. Mr. Kriens always is interested in furthering the activities of his pupils, in promoting them, and in helping them into successful careers.

In addition to his teaching, Mr. Kriens has been composing for the movies. Sixteen new orchestrations recently have been published by prominent houses, Warner-Witmark's, Atlas and Crawford companies, and Harms, Inc., attesting to the relentless work and progress of Mr. Kriens as a composer. La Gracieuse, a spiccato number for violin, has recently been issued by Harms, and judging by the sales, it now is in the repertoire of many players and teachers. I Hear a Lark at Dawning, a song also published by Harms,

and sung by Mme. Jeritza on her transcontinental tour after she accepted its dedication, heads the list of the "sellers" among the Kriens songs.

The Kriens Symphony Club, now beginning its sixteenth year, resumed rehearsals the first Thursday in October. This is an orchestral training school. Mr. Kriens also intends to resume activities with the Kriens String Quartet. S. D.

Edna Zahm's Recital Program

Edna Zahm, soprano, will give her first New York recital at Town Hall, Friday afternoon, October 18, offering a program embracing songs and arias of Purcell, Bach, Beethoven, Cimarosa, Schubert, Brahms, Liszt, Respighi, Decrus, and the Americans Watts, Eisler, Taylor and Gaul. Her instructor, Paul Eisler, will be at the piano.

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Romance in E (Cello and Piano) The Myrtle Jordan Trio, Ogunquit, Me.

Mrs. H. H. A. Beach

The Year's at the Spring
Ah, Love, but a Day
Edwin Alonzo Bartlett, The American Embassy, Rome.
Ah, Love, but a Day....Lyda Necbison, New York June.
Lucille Long, Chicago
Fairy Lullaby.
Margaret White Stoltz, Cedar Rapids, Ia.
Shena Van (Part Song).
The Tuesday Musicale, Pasadena.
A Hermit Thrush at Morn (Piano)
Gayotte Fantastique
Mrs. H. H. A. Beach
The Night Sea (Duet for 1st and 2nd Sopranos)
Ruth Albert and Jeane Weber, Milwaukee

Robert Braine

Dawn Awakes.....Eric Russell Cooke, Chicago

Gena Branscombe

Hail ye Tyme of Holidayers
Oliver Stewart, New London, Conn.
By St. Lawrence Water
Eric Russell Cooke, Chicago
When Twilight Weaves (Beethoven Minuet).
Soprano and Alto
Jessie Ferguson and Minnie Jensen, Oklahoma City
The Morning Wind
Gertrude Hornbeck Coarson, Chicago
Hail ye Tyme of Holidayers (Part Song)
The Hinsdale Woman's Choral Club, Hinsdale, Ill.

G. W. Chadwick

Allah
Edith Davies, Clarion, Pa.
Eileen Morningstar, Wauscon, O.
Nocturne.....Otto Plotz, Eagle Rock, Cal.

Clarke

Across the Fields.....Louise Schwenk, Connecticut

Ralph Cox

Laughter Has Come
Dorothea M. Hastings, Clyde, O.
Eleanor Martin, Chicago
To a Hilltop.....Florence Kass, Chicago

Mabel W. Daniels

Through the Dark the Dreamers Came (Christmas) (Women's Voices)
Wednesday Afternoon Choral Club of Bridgeport, Conn.
Eastern Song (Women's Voices)
Rossini Club Chorus, Portland, Me. At Convention of the National Federation of Music Clubs, Boston
June Rhapsody (Women's Voices)
The Schubert Choral Club, Washington, D. C.
The Tuesday Musicale, Pasadena
Song of the Persian Captive (Women's Voices)
The Schubert Choral Club, Washington, D. C.

Arthur Foote

Shadows.....Helen Moran, Providence
Into the Silent Land
Men's Chorus, Convention of the National Federation of Music Clubs, Boston
Bedouin Song (Men's Voices)
University Glee Clubs, New York

G. A. Grant-Schaefer

The Longtail Blue (Old Creole Air)
Ethelynde Smith, Alton, N. H.
The Night Wind's Message
Elmer F. Bernhardt, Baltimore
De Moon's a Goin' Down (Old Negro Song)
Mrs. W. P. D. Moross, Chattanooga, Tenn.

Down to the Crystal Streamlet (A la claire fontaine)
Anna Burmeister, Illinois

O Azure Eve...Ruth Birmingham Albert, Milwaukee

E. S. Hosmer

The Silly Isles (Cantata for Mixed Voices)
Adrian Junior High School, Adrian, Mich.

Bruno Huhn

Invictus
Elmer F. Bernhardt, Baltimore
Phillip Bertram, Glasgow, Scotland
Ronald Chivers, Daventry, England
J. Challinor Heaton, Manchester, England
William Margrave, Chicago
Invictus (Part Song)
Women's Chorus, North Texas Agricultural College
Edward MacDowell

To a Wild Rose
Elmer F. Bernhardt, Baltimore

Mary Merrill, Wauscon, O.

Long Ago, Sweetheart Mine
Gwendolyn Thomen, Connecticut College

Thy Beaming Eyes
Elmer F. Bernhardt, Baltimore

Catherine Barron, Milwaukee

A Maid Sings Light
Catherine Barron, Milwaukee

Helen Kenyon, New York City

Gwendolyn Thomen, Connecticut College

The Swan Bent Low
Gwendolyn Thomen, Connecticut College

Helen Fruijen, New York

When the Gloaming Shadows Creep
Helen Fruijen, New York

To a Wild Rose (Part Song for Women's Voices)
Rossini Club Chorus, Convention of the National Federation of Music Clubs, Boston

Selections from Program of The MacDowell Club, Chattanooga:

At the Gloaming Shadows Creep
The Swan Bent Low

Mrs. L. B. Hatcher

Piano Solos:
Idyl
Shadow Dance } Mrs. James Cash

Hungarian
Nautilus (From "Sea Pieces")

To the Sea
Mrs. Milton Griscom, Chattanooga, Tenn.

J. W. Metcalf

Love's Golden Hour...Elmer F. Bernhardt, Baltimore

The Cares of Yesterday...Julia Lovin, Athens, Ala.

Absent.....June Nelson, Chicago

Harold Vincent Milligan

Willow in Your April Gown
Francesca Kaspar Lawson, Spring Hope, N. C.,
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Dorothy Henshall, Sioux City

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Morning Glow (Melodie Impromptu)

Two Recital Etudes:
Sea Winds
Spooks and Shadows

SUMMER MUSIC IN NEW ENGLAND

By F. W. Riesberg

Seized with a desire to spend a little time and money in New England, the writer motored for three weeks through that section of the country and found a few musical oases. Much coast and little beach characterized Maine; pine-trees, balsams, and evergreens were everywhere. The trip was an experience, but made one appreciate all the more the beauty of our Empire State Catskill region, with its emerald green hills and meadows, many lakes, rivers and brooks, cultivated dairy sections, and good roads.

FRANK JETTER, TENOR AND CONDUCTOR

A fellow-guest at the comfortable Sturges Hotel, Speculator, on Lake Pleasant, Adirondacks, was Frank Jetter, tenor, director of music in the public schools of that flourishing city, Amsterdam, N. Y. Hearing his pleasant tenor voice one evening, the writer tendered his services as accompanist, whereupon there ensued an hour of music. Mr. Jetter has had a varied musical experience, preparing choruses for the big Amsterdam Festivals, singing in church, concert, oratorio, and staging large school undertakings of musical nature. He is tenor soloist in the First M. E. Church of Amsterdam, member of the Radio Four and chairman of the Amsterdam Community Chorus.

During his senior year at Dartmouth College Mr. Jetter sang in Elijah, winning the following commendation from the local paper: "The mature finish of his performance marked him as a singer who should go far; mastery of tone and phrasing were displayed in his two airs." The tenor's repertoire includes many oratorios, opera arias, classic and modern songs in various lan-



Photo by Sterling Studio

FRANK JETTER,
tenor and musical director, of Amsterdam, N. Y.

guages, etc. His engagements have included appearances in Saratoga, Malden, Mass., and Orange, N. J. In the accompanying picture one notes his singularly winning personality.

OLGA HALASZ, RAYCHEL EMERSON

Mme. Halasz, Hungarian pianist and teacher of New York, summer guest at the Emerson home in Warren, Me., and Raychel Emerson, soprano, who has sung with success at the Maine Festivals, and more recently in New York, gave a delightful Sunday evening recital which was greatly enjoyed. This occurred in the Emerson studio,

once a large barn, now rebuilt with artistic taste. Large rugs, pictures, European statuary, paintings, etc., complete a very harmonious ensemble. Miss Emerson sang arias by Verdi, songs by European and American composers, as well as German Lieder, the accompaniments being played by Mme. Halasz. The singer's earnestness and ambition, with a naturally resonant dramatic soprano voice, were admired. Mme. Halasz is a first-class pianist, of European education and experience, and played the Wagner-Liszt Spinning Song and Gershwin's Rhapsody in Blue, showing her refined technique and musicianship. Miss Emerson as a young girl sang at the Maine Festivals (Chapman), and was encouraged by artists from New York to develop her powerful voice. She then went to Italy, returning in due time, and has been heard in the grand ball room of the Waldorf-Astoria Hotel, before pri-



MELODY LODGE, AT LINCOLNVILLE BEACH, ME.

vate clubs, and in prominent New York churches.

MAY KORB AND CHARLES CRONHAM

May Korb, soprano, who sang at the Newark and Yonkers festivals, also with the Aborn Opera Company, is the wife of Charles Cronham, municipal organist of Portland, Me. She was guest artist last winter at a Courboin organ recital, given in St. Andrew's M. E. Church, Manhattan, of which Harriet S. Keator is organist and musical director. Her beautiful voice and singing were greatly admired; she is thoroughly artistic in all she does. Mr. Cronham gives daily recitals on the big Kotschmar Memorial organ, presented to his native city by Cyrus H. K. Curtis.

JOHN HERMAN LOUD AND B. M. DAVISON OF BOSTON

Old Park Church of Boston is noted for its excellent music. The organist is John Herman Loud, who has occupied that position for a score of years, and Jean Livingston is his assistant. Mr. Loud played his own Processional March, a highly effective work, for the writer. Few men so long before the public can boast of Loud's athletic and vigorous personality!

Another youth of three score and odd years is B. M. Davison, of the White-Smith Music Company, whose Boston office is a scene of activity; branches in New York

and Chicago are well known to the musical profession. Mr. Davison was seen in his commodious office; his optimistic outlook on life and its problems, his thoroughly practical business judgment, and his up-to-date management were impressive.

GILBERTÉ OF LINCOLNVILLE

Melody Lodge is the appropriate name of Hallet Gilberté's summer home in Lincolnville, Me. This is indeed a unique little place, on the main road, almost on the seashore, the exterior betokening the artistic taste of the Gilbertés. Door, outside light, garage, all are in beautiful taste, as might be expected of the composer, whose Devil's Love Song, Ah, Love But a Day, etc., are sung the world over. Gilberté was born in Maine, and his tastes are cosmopolitan, for he has seen much of the world, including professional tours to the Pacific Coast and

the panels one found such names as Fickenscher, Mabel Daniels, Mrs. Beach, Chalmers Clifton, Aaron Copeland, Tadeus Jarcecki, Rosseter Cole, Henry Gilbert, Ruth Crawford, Douglas Moore, Edgar S. Kelley, Camille Zeckwer, Carl Buchman, and writers such as Edwin Robinson and Thornton Wilder, all of whom worked there. The original log cabin studio, where the Woodland Sketches were composed by MacDowell, the handsome Alexander loggia, the Regina Watson studio, all are practical places provided for day work. Evenings the young artists gather in the Bond assembly room, and semi-weekly all come together in the evening at Hillcrest, Mrs. MacDowell's home. The Colony is fulfilling a beautiful purpose in encouraging talented musicians, writers and poets to produce their best, a nominal sum being asked as board.

A few words concerning Rose and Otilie Sutro, who were the guests of Mrs. MacDowell, may be enlightening. These two piano artists are now living in Washington, D. C. Their chamber concerts are given in informal fashion, chairs and settees being arranged on the concert floor, and are of splendid character. They have the backing of leaders of the diplomatic and social set, and are pioneers in Chamber Music in our nation's Capital City. As table fellow-guests they related many happenings and anecdotes of their Berlin life, which vastly entertained the fortunate ones occupying tables adjacent to them.

MACDOWELL COLONY BENEFIT AT
KEENE, N. H.

The grand concert given in July by the New Hampshire Federation of Women's Clubs has already been noted in these columns; \$3,500 was raised, participants being Mrs. MacDowell, playing Fireside Tales; Mabel W. Daniels and the Keene Chorus Club; Rebecca Hooper Eastman, reader; Florence Breen, dancer; Lambert Murphy, tenor, and William Gustafson, bass; Homer Saint-Gaudens; Frederick Kingsbury and Edward Morgan, pianists; Thornton Wilder, novelist; and the Manhattan Theater Camp, presenting Crabbed Youth and Age. During an intermission Joseph Lindon Smith



MRS. EDWARD A. MACDOWELL
(center), with Rose and Otilie Sutro.

auctioned the MacDowell manuscript of Fireside Tales (\$250), and other articles of vertu, raising \$385 in all. There is still due on the Colony mortgage \$15,000, and the half-page advertisement donated by and printed in this issue of the MUSICAL COURIER tells of the effort being made to raise this.

TRAVEL NOTES

Nevada Van der Veer's cousin, Gertrude Catlin Larabee, has an interesting estate opposite Peterboro Inn. She has many childhood recollections of Van der Veer, having spent early youth in Springfield, Otsego County, N. Y., where her father was the village musician, violinist and singer. Small wonder that Van der Veer grew up with a musical yearning, in such an unusual background!

The Norfleet Trio Camp, on the Mariarden Road, Peterboro, is an interesting spot; thirty young people lived there, some studying various musical instruments, but all hearing much good chamber-music. One Sunday afternoon the Trio played Saint-Saëns' trio in F, with explanatory comments by Helen Norfleet; a Spanish Dance by Arbos, and an andante from a suite by Charles Haubiel, one of the MacDowell Colony composers. Relatives of the campers and the young folk made up the very attentive audience, the deep Sunday quiet of the outdoor camp breathing a benediction on all.

Of course the grave of MacDowell is a pilgrimage for all; it lies on an eminence, a great boulder, with bronze tablet and inscription marking his resting place. Beauty and peace hover over the place.

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Cleveland to Be Represented at the Coolidge Festival

Other News Notes

CLEVELAND, OHIO.—When Elizabeth Coolidge, fairy godmother to music, presents the Coolidge Festival of Chamber Music in the Library of Congress in Washington on October 7, Cleveland will be represented.

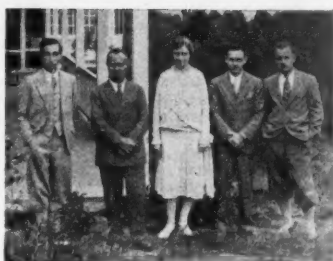
Arthur Loesser, pianist and member of the faculty of the Cleveland Institute of Music, will assist the Barrere Ensemble of Wind Instruments in playing Huttel's prize winning composition, *Divertissement in Grotesque*. On the same program Mr. Loesser will collaborate with Harold Bauer in the seldom-played *Grand Fugue in B flat, op. 134*, by Beethoven. Victor de Gomez, first cellist of the Cleveland Orchestra and a teacher at the Institute, will play with the Roth String Quartet of Budapest on the last day of the Coolidge Festival. One of the selections will be Emerson Whithorne's new quintet for piano and strings (Mr. Bauer at the piano). It will be remembered that Mr. Whithorne is a native Cleveland.

Recitals in New York will include some by Cleveland musicians. On October 12 Herman Rosen, local violinist, will make his New York debut at the Town Hall, with Karl Young of Cleveland furnishing his accompaniments. On his program will be California, a humoresque by Arthur Loesser, and Scherzo Serenade, by Beryl Rubinstein.

On the evening of the same day the Cleveland String Quartet will give a concert at the Town Hall in New York. Messrs. Fuchs, Ringwall, Cooley and De Gomez, assisted by Mr. Loesser, will play a program that includes Beethoven's quartet in D major, Haydn's quartet in G major, and Ernest Bloch's quintet for piano and strings.

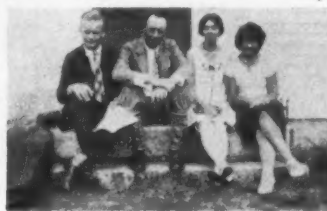
Russell V. Morgan, supervisor of music in the public schools, announces that Lillian Baldwin will teach music appreciation in the schools this season, in co-operation with the Cleveland Orchestra. Miss Baldwin is admirably equipped for the work, having studied music in Cincinnati, Berlin and New York.

This year there will be two series in the Music Education concerts—one for high school pupils, and one for grade school pupils. Rudolph Ringwall will conduct the concerts, which will terminate in the annual Music Memory Contest of the Cleveland Orchestra. Adult groups will study this



JOSEF HOFMANN,

(second from left) director of the Curtis Institute of Music, who spent the summer at Camden, Me. With Mr. Hofmann are (left to right) Joseph Levine, one of his pupils; Mrs. John F. Braun; Abram Chasins, another Hofmann pupil,



FELIX SALMOND,

head of the cello department of the Curtis Institute, with his pupils at Blue Hill, Me. Left to right: Tibor de Machula, Mr. Salmond, Yvonne Krinsky, accompanist, and Katherine Conant.

and William Harms, Jr., pupil of Mr. Chasins.



ROSARIO SCALERO,

and a group of students of composition at the Curtis Institute, photographed at Gressoney, Italy.

year under the direction of Mrs. Arthur W. Huning.

At the Cleveland Music School Settlement, Severin Eisenberger will again head the piano department. Violin instruction will be in charge of Felix Eyle, who will also have charge of the senior orchestra and chamber music work. Charles McBride, of the Cleveland Orchestra, will teach cello; Frank Emde, double bass; John Tartagliani, trumpet; Sidney Powesky, clarinet; J. G. Horridge, theory, and Barbara Hogg Dalcroze, Eurythmics and solfeggio. Alice Shaw Duggan and Cassius C. Chapel will teach voice.

THE SINGERS' CLUB

Another and even more aged musical organization has just announced its program for its thirty-seventh season of "singing for the fun of it." This is the veteran Singers' Club of Cleveland, which long before the days of the orchestra brought the famed singers of the world to Cleveland as soloists at its concerts. This season there will be but two Cleveland appearances by this group of more than 100 men, under the direction of J. Van Dyke Miller. This arrangement will allow more out-of-town concerts for the club. On December 4, in the New Music Hall, the soloist will be Josef Lhevinne, pianist, who is heard all too seldom in Cleveland, and on April 16 Tito Schipa, tenor, will make his sixth appearance with the club in seven years.

The Lutheran Chorus of Cleveland, of which F. W. Streiter is director, will change its name this year to the Bach Chorus of Cleveland, in order to devote itself entirely to the presentation of the works of this master.

Worthy of note in this forecast of the new season is the engagement of the American Opera Company to present at least four operas in the New Music Hall in November. This series is largely the result of the deep interest taken in the opera by Harriett Eells, of Cleveland, who is a member of the company.

Taking a page from the book of success of the Metropolitan Opera, a local committee has been organized and the entire expense is underwritten for the opera season, under the local direction of Miskell and Sutton, who present the Metropolitan for the Cleveland Committee for the Opera.

Arthur W. Quinby, curator of music at the Museum of Art, resumed his activities at an organ recital there recently, including among the works the Handel fugue in F minor; two Bach choral preludes, *Herzlich, Thut Mich Verlangen* and *Schmucke Dich, O liebe Seele*; the Widor *Moderato Cantabile* from Symphony No. 8, and Haydn's *Andante*.

The first concert of the season in the Music Hall was that of the United States Marine Band under the new conductor, Taylor Branson.

The new department of music of Cleveland College, the downtown extension college of Western Reserve and Case School, under the leadership of Arthur Shepherd, former assistant conductor of the Cleveland Orchestra and now music critic for the Cleveland Press, is now housed in the old Chamber of Commerce Building on the square, and while this department has not yet entered into the field of instruction to students, it will work to extend musical knowledge among laymen. A course of six weeks of lectures by Prof. Shepherd will be offered, including among the titles *Orchestra, Opera, History of Music, Choral Singing and Composition*.

William Wheeler again will conduct the college choral club.

Ernest Fowles, of the London Training School for Music Teachers, will be a guest lecturer in November at the college.

Beryl Rubinstein has just been named dean of the faculty at the Cleveland Institute of Music, widening his duties beyond that of the piano department of which he has been dean.

Louis Persinger has offered two additional scholarships in violin, one to be awarded to a violinist not over fifteen years of age. Twenty-three other scholarships are offered by Mrs. Franklyn B. Sanders, who has just returned from a summer in Europe.

The opera school, under Marcel Salzinger, will produce *Carmen* this year. E. C.

CLUB WOMEN HAVE COME TO RESCUE—FRIENDS OF CREATIVE ART ARE NEEDED TO CONTRIBUTE THE LAST \$10,000

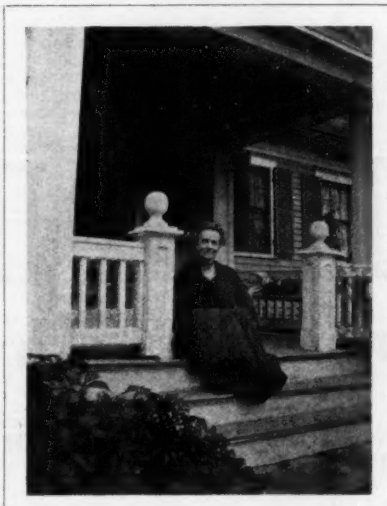
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at Peterboro, N. H.
Summer 1929

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\$10,000 more is needed to wipe
out the entire mortgage.**

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This mortgage was necessary to purchase needed additional land, and the equipment of the Colony with water supply and sanitary fixtures. Mrs. MacDowell promised to earn the funds to cancel the mortgage by her concerts, but her health failed before she could discharge the entire obligation.

CONTRIBUTIONS MAY BE SENT TO Mrs. Edward A. MacDowell, Peterboro, N. H., or to Mrs. Fred U. Landman, Wolfeboro, N. H., Treasurer of the Federation MacDowell Mortgage Fund.

Mrs. Guy E. Speare, Plymouth, N. H., Chairman
of the Mortgage Fund Committee.



Arched Entrance, and Grave of
EDWARD A. MACDOWELL
Peterboro, N. H., Summer 1929

(This advertisement is contributed by the MUSICAL COURIER
to help the cause.)

Marianne Gonitch to Be Heard Here This Season

Beautiful Russian Soprano Acclaimed in Europe

The coming of Marianne Gonitch to the United States brings to our midst a young Russian soprano who has been acclaimed in Europe as being beautiful both as to physique and as to her singing. That exacting French critic, Henri Prunieres, in *La Revue Musicale*, after having witnessed her performance of Jonny Spielt Auf, classed her as a "truly excellent interpreter . . . one who is as agreeable to listen to as she is beautiful to behold."

Miss Gonitch in her work abroad has accomplished some unusual things. She has sung with the Grand Opera in Paris for the Russian Festival; she has appeared in Prince Igor, Snegourochka, Eugene Onegin and Jonny Spielt Auf at the Theatre des Champs Elysees; she has sung the interesting role of Donna Anna in Don Juan at the Mozart Festival; has sung at the opera in Nice, Toulouse and Geneva; at the Liceo in Barcelona in Faust, Thais, William Tell and Lohengrin, and also in Faust at the Statische Oper. Of interest, from an altogether different viewpoint, were the historical recitals she gave at Monte Carlo.

During the summer months which she spent in Europe this year she visited the beautiful Riviera and the gay Casino at Vichy, where she gave a most brilliant and successful concert.

She comes to the United States with definite engagements for appearances with the Philadelphia Grand Opera Company, with a New York recital already scheduled, and many bookings out of town, all signed up.

The soprano's reputation must evidently be founded on fact, and it is with genuine interest and much expectancy that the American musical public awaits her public appearance.

Austral and Amadio Begin American Tour October 6

Florence Austral, soprano, and John Amadio, flutist, have just concluded negotiations



FLORENCE AUSTRAL.

for an extended tour of the Orient next year. There will be forty concerts in Australia and New Zealand, and fifteen concerts in South Africa on the way home. This contract was made through Lionel Powell of London.

Mr. and Mrs. Amadio sailed for America recently for an extended tour of this country. Some of the dates of Mme. Austral's

appearances are as follows: Toronto, October 6; two recitals in Urbana, Ill., October 15 and 16; Duluth, Minn., October 18; Winnetta, Ill., October 21; with the Cincinnati Symphony Orchestra, October 25 and 26; Lincoln, Neb., October 29; New York, Atwater Kent Hour, November 3; Scranton, Pa., November 11; Boston, November 17; Philadelphia, November 22; Pittsburgh, December 1; as Brünnhilde in Philadelphia performance of Walkure, with the Philadelphia Civic Opera Company, December 12; Buffalo, December 17; with St. Louis Symphony Orchestra, December 20 and 21; recital at Carnegie Hall, New York, January 6; Ithaca, N. Y., January 9; first appearance in Philadelphia as Brünnhilde in The Götterdämmerung, January 16. Mme. Austral and Mr. Amadio return to England the end of January for Lionel Powell's Celebrity Tour of England—thirty concerts.

It will be recalled that Mme. Austral was especially engaged to sing the principal Wagner roles in the Grand Opera Season at Covent Garden last spring. Among the press notices, The Star said: "Miss Austral's is a voice of a century" (May 22, 1929).

Martin Pupil a Prize-Winner

A pupil of Mrs. James Stephen Martin of Pittsburgh, Pa., who has brought credit to her teacher and an enviable reputation for herself is Virginia Kendrick, contralto. Miss Kendrick won the Sesqui-Centennial prize in 1926, and this year was awarded first prize at the National Federation of

ber set by the University of Rochester for collegiate entrants. Of these, forty percent are from New York State, while the remainder of the class come from twenty-six states and from Canada, British Columbia, Cuba and the Panama Canal Zone.

There is an increase in the number of men students, also a decided increase in the number of students entering from other schools. In the choice of major subjects, piano and public school music still rank first, the latter course being popular with a number of men in preparation for professional work as music supervisors.

It is further interesting to note that of this year's entering class only six percent chose certificate courses, the remaining being registered for the four years' course leading to the degree of Bachelor of Music or the advanced course with the degree of Master of Music.

Estelle Liebling Studio Items

Jane Carroll, mezzo-soprano of the Metropolitan Opera Company, was the Atwater-Kent soloist on September 8. Helena Lanvin, soloist on the Mobil Oil Hour on August 28, was engaged to broadcast from the Roxy studios on September 2; she was scheduled to sing Preziosa in Forza del Destino in Philadelphia on September 26.

Frances Sebel, lyric soprano, has been engaged by the Columbia Broadcasting Company for the season of 1929-1930 and has just begun her activities with that organization. Celia Branz, contralto, was the guest

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Music Clubs biennial contest at Boston. She also has fulfilled many club and concert engagements and appeared with success over the radio.

In addition to her solo work, Miss Kendrick is a member of The Foster Singers, which also includes Anne Woestehoff, Betty Young, Esther Edmundson, and Martha Myers Murdoch, accompanist, all members of the Tuesday Musicales of Pittsburgh. The quartet, of which Mrs. Martin is musical director, was founded this year to stimulate the Stephen C. Foster Memorial Campaign, all of their proceeds being turned into the building fund. An all-American program of folk songs and traditional melodies is being arranged for presentation next year.

Proschowski Artists in Demand

Three Proschowski artists have been engaged to sing opera in Brooklyn: Helen Ardelle, Nina Valli and Kathryn Hill. Lessett Braddock, Winifred Griffin and Edith Artley are with the Shuberts. Miss Artley has been engaged for a part in Sweethearts, and Mary McCoy, coloratura, has been singing at the Roxy. Phillip Reep is understudying Guy Robertson in Street Singers, in which Peggy Cornell, another Proschowski artist, sings a leading role.

Eastman School Registrations

The registration of collegiate students in the entering class of the Eastman School of Music is complete, having reached the num-

artist on the Fada Hour on September 10. Lucy Finkle, soprano, has been engaged for the winter as the prima donna for one of the leading stock companies in Philadelphia. Miriam Fyne, soprano, is prima donna of one of the stock companies in Boston for the season.

Bessie Budanov, soprano, has been re-engaged by the National Theatre Company, which will play in New York all season.

Nina Gordani, soprano, has signed a three years' contract with the Shuberts. Marye Burns, soprano, gave a successful recital at the Coliseum Theatre, Juneau, Alaska, on August 5. Aileen Clark, coloratura soprano, was soloist at the Capitol Theatre during the week of August 17.

Lucy Monroe, soprano, played one of the leading roles for a week in the Little Show, during the illness of the star, Carolyn Thomson, soprano, has been singing leading roles with the St. Louis Municipal Opera during the summer. Celia Branz, contralto, was re-engaged for the Fada Hour on August 20.

Helen Sada, coloratura soprano, has been engaged for the Roxy chorus. Alan Ray, baritone, has been singing over Station WABC on Sunday afternoons, and has also appeared as guest artist with the Meridians.

All the above are from the Estelle Liebling Studio.

Ariel Rubstein Returns

Ariel Rubstein, pianist, teacher and composer, has returned to New York after a two months' tour of South America, during which

time he played six concerts, was heard in many private recitals, and served as guest conductor with the Buenos Aires Opera Company. The cities in which Mr. Rubstein concertized were Rio de Janeiro, Buenos Aires, Rosario, Sao Paulo and Montevideo.

Mr. Rubstein has now reopened his studios in New York and will continue with his teaching as heretofore, also resuming his composition work.

Birgit Lund Resumes Teaching

Birgit Lund has resumed teaching in her new studio in the Sherman Square Studios, all her old pupils having returned, with a



BIRGIT LUND.

who has resumed teaching in her new Sherman Square Studios.

number of new ones in addition. Mme. Lund is a Norwegian and has studied that part of her repertory with well known Scandinavian composers. She has a few Scandinavian pupils working with her at present and enjoys singing the songs of her own country perhaps the most, although her repertory is very extensive. Last winter Mme. Lund sang the part of Haensel with the New York Opera Club and later repeated the role when the opera was given over the radio from station WRNY.

Klibansky Studio Notes

Lottie Howell, artist from the Klibansky Studio, has returned from a Pacific Coast tour. After an appearance in Omaha, Neb., the World Herald of that city had the following to say about her art: "A show much better than the average, headlined by an artist of such distinction as the soprano, Lottie Howell. There has been nobody of her quality to appear at the playhouse in a long, long while." Miss Howell recently was billed at the Palace Theater in New York and was favorably received.

Other Klibansky artists also are active. Louise Smith is regularly heard over WEAF, and has been substituting at the Broadway Presbyterian Church, New York. Cyril Pitts and Herman Larson continue to please large audiences with their singing. Gisela Dauer appeared at a concert given in Atlantic City in connection with the annual Convention of the American Hospital Association, and was a soloist at the celebration marking the fifth anniversary of WNYC. Phoebe Crosby recently sang in Rockland, Me., after which the critic of the Rockland Courier declared that her voice and manner of singing are examples for the vocal student, for seldom are finer diction, more perfect breath control, phrasing and legato heard. Frances Block, another artist from the Klibansky studio, has been engaged as soloist at the Temple on Eighty-sixth Street, New York.

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"Projection Osiso" Makes Sound Waves Visible

A new device, called projection osiso, which throws upon a screen a luminous representation of musical sounds, was demonstrated recently in one of the Steinway Hall studios. A representative of the American Steel and Wire Company conducted the demonstration and made explanatory remarks. The firm collaborated with the

line on the screen to undulate, vibrate and dance, according to the power and rapidity of the tones played. Extremely interesting were the projections of Chopin A minor etude (Mme. Ney) and Bach's Chaconne (Mr. Gordon).

According to the explanation the projection osiso has a two-fold use. The first is the



Pacific and Atlantic photo

ELLY NEY DEMONSTRATING THE PROJECTION OSISO, the shadow, sound reproducing device developed by the American Steel and Wire Company in conjunction with Westinghouse. The microphone on the piano carries the sound vibration to the lenses in the device at the left of the piano, through which light is projected by the machine at the extreme right. The screen directly back of Madame Ney is what the sound waves are reflected upon from the projection osiso.

Westinghouse Company in producing this new device which has been named the projection osiso.

Mme. Elly Ney and Harry Cumpson, pianists, and Jacques Gordon, leading violinist of the Chicago Orchestra, played into a microphone, and every note and combination of notes caused a horizontal straight

study of the construction of pianos and other musical instruments in order to improve them; the second is in the training of musicians. "Permanent records," said the speaker, "have been made of musical performances, by osiso, and with these before him the student can try to reproduce them by way of the projection osiso."

Wells and Szanto to Play With Orchestra

June Wells and Gizi Szanto, the two-piano artists who were so well received in New York last season that it was necessary for them to give two recitals here in less than



JUNE WELLS (left) AND GIZI SZANTO

one month, again will be heard in the East this season. A number of engagements also already have been booked for them in the Middle West. On November 24 they will be soloists with the Detroit Symphony Orchestra, playing the Liszt concerto in an arrangement made especially for them by Nicholas Tcherpnine, Russian composer. These recitalists have appeared extensively abroad, and as a result have won many splendid press tributes from the foreign critics. Their fine musicianship also is recognized by Isidor Philipp, who has written from Paris that he is composing a work for two pianos which he is dedicating to them.

During the past summer Miss Wells and Miss Szanto were heard in a program at a private musicale at the home of Mrs. John S. Newberry at Watch Hill, R. I. They also gave a recital at the Kent State Normal College at Kent, Ohio.

Maazel to Arrive This Month

During the first half of August, Maazel spent two weeks at Evian, completely at leisure, not even seeing a piano, and devoting

all his time to golf, tennis, fishing and boating. Maazel says that nothing, except his music, exhilarates him as much as being on the golf links for several hours. Incidentally, after only four months of playing golf, he brought his score down to 94, twenty-four strokes less than his previous effort.

Maazel will be heard several times in Germany before he leaves for America on October 12. His season here extends from October 28 to March 1, when he will return to Europe again.

John Hutchins: Vocal Diagnostician

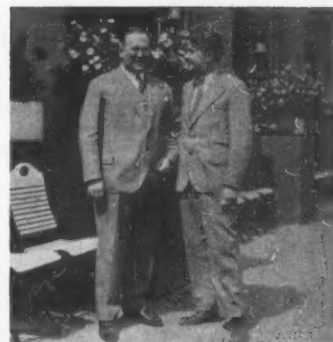
During the past ten years John Hutchins has established an enviable reputation as a vocal diagnostician. He believes that many singers have failed to succeed because their first teacher was not frank enough to tell them the real truth about their vocal possibilities and that the initial examination and diagnosis of a voice should only be trusted to one who can be relied upon as an expert in vocal analysis.

A vocal diagnosis as given at the John Hutchins studio is a complete and thorough analysis of the singing and speaking voice. An explanation of the salient and out-standing vocal faults of the student are carefully written down upon a specially prepared diagnosis certificate. This certificate becomes a permanent record for the singer to refer to as a vocal guide. Such a diagnosis offers to the singer a method of correction for each of his defects of tone production wherever this is possible.

Mr. Hutchins points out that very often unscrupulous teachers falsely encourage everyone they come in contact with to study singing. The ability to sing is fundamentally a gift of God. Unfortunately, very few are sufficiently gifted by nature to succeed in the professional world.

Nevertheless, he says, thousands of individuals are hoodwinked into believing that they can become successful singers. Imagine, he states, how much time, money and mis-spent energy could be saved if someone would only tell them the truth in the very beginning. On the other hand, there are those whose voices are so naturally well placed that the routine of vocal exercises can practically be ignored.

In order to satisfy the public demand for



FRANZ VOLKER, the new sensational German tenor (left), with his impresario, Detmar Walther, who is the general representative of the Westdeutsche Konzertdirektion in Cologne for South Germany.

vocal diagnosis, John Hutchins has established a Paris branch of his New York studio. Here also the same type of examination is given under the direction of Henri Frossard of la Sorbonne.

The demand for singers, says Mr. Hutchins, has never been greater in the history of the theatre. He is the personal representative of many well known artists and is instrumental in securing employment for his pupils in many of America's leading theatrical productions.

Mr. Hutchins has devoted his entire life and training to vocal diagnosis. Frankness has been the foundation stone of both of his institutions.

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SINCERITY AND SIMPLICITY ESSENTIAL IN THE STUDY OF VOICE

By Kurt Grudzinski

So very much depends on the way the teacher handles his student. The former must by all means show complete understanding for the latter's handicaps or mistakes and must also encourage the student to ask as many questions as possible. The attitude of great superiority on the part of the teacher is absolutely condemnable, as it only too often belittles the student and creates in him a feeling of restriction. The real person—such as a foremost teacher should be—never assumes an air, but is free and absolutely straightforward. Trying consciously to impress somebody with one's personality or knowledge is artificial and untrue. He, who actually knows his profession, gives his personality and ideas in the most natural and simple manner. Simplicity is freedom, and that of course is the first



KURT GRUDZINSKI

point the student—as well as many artists—has to strive for.

The period of study is a period of constant criticism. Right criticism is an exact analysis and, therefore, must give the cause for the right and wrong effect. Only too often is the idea of "criticism" completely misunderstood, and in the most harsh manner is the more or less incomplete work of the student ripped to pieces. There would be no need for study if we already knew that special subject, and the attitude of temper and impatience is therefore most destructive. Weakness in criticism again would show a lack of assurance or of interest in the work. Criticism is the capacity of defining the cause and effect on the subject in question. Cause is intellectual and effect emotional. These two forms of expression have to be under exact control, as they have to unite and work in proper co-operation. The accomplishment of this exacts deep interest and patience. These few statements are underlying all phases of art and life as well. What applies in life applies in art.

If we would only bring more art into every day life the study of art in turn would be simplified, as the inner fine appreciation and imagination, depending on the various temperaments, to some extent would be alert all the time. Then it would not be necessary to awaken and impress the great importance of art appreciation at the beginning, during and still at the end of the lesson.

In giving the voice the proper training we have to start to develop the middle range—meaning the pitch of the "natural" speaking voice. To produce these tones our body has to be in the most relaxed, not collapsed, position—a state of perfect freedom and strength in our entire being. This wonderful feeling of freedom, combined with strength and vigor, can only be experienced if we are able to control a concentrated breathline, ruling from the diaphragm sup-

ported by the abdominal muscles—its central expansion at the waist. This position puts our body, and, just as well, our mind, in such a perfect, therefore positive state (all organs working in perfect coordination) that it is not only an absolute necessity for the singer and speaker, but also very important for the whole of humanity, to acquire such working apparatus. It does not matter what we are doing, if it is singing, speaking or mere talking, playing on a man-made musical instrument, dancing or pantomiming, painting or sculpturing, or even playing tennis or golf, we always need the above mentioned state of freedom and strength in our entire being.

Only through such a frame do we possess the ability of keeping the natural breathline—life force—and are ready to start in absolute positiveness, as the natural vibrations have to be established at once, without any hesitation. If we breathe in by uplifting the shoulders, or by expanding only the upper part of the chest—unnatural breathing—we become rigid at once and are unable to control our expiration. Our entire instrument

breath, and, like B, D, G, K, P, interrupt the breath at the point of contact of lips, or of tongue against the different parts of the hard palate. We have to know exactly how to combine consonants and vowels, as only through such a study can our apparatus be naturally coordinated, which gives us the ability and therefore also the assurance for real understandable and artistic singing and not only meaningless vowel sounds.

We have to feel our word and tone production by knowing what we are doing, as hearing alone is most unreliable and will never give us the absolutely necessary confidence for voice work. Therefore, never rely on imitation only, as it is impossible to create an impressive substantial effect without actually knowing the fundamental cause. Only by means of natural technic our human instrument, by being freed, receives that true and perfect state of liberty through which we are able to express human emotions in beauty—to create from within. Mind and body have to work in harmonious co-operation.

The voice is our only natural musical instrument. We have to build it firm, strong and healthy, which we can only accomplish if we work with all sincerity, seriousness, enthusiasm and patience. Until we realize that we cannot work in a hurry nor superficially in building the foundation for the natural voice, any worth while accomplishment is out of the question. We have to banish the idea of wishing "to show off," which is always the sign of immaturity, and

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is uncoordinated and we are only able to produce faulty tones through effort, as the tongue will be rigidly drawn back, with rigid under jaw, tight throat, lifeless lips. As a result, our entire mechanism is disrupted and stiffness enters into the whole body, which interferes most decidedly with any activity. As soon as we have our tongue under perfect control we do not have to worry about our under jaw; it moves relaxed, and also much less. The tongue is the main organ for normal articulation and can only act as such, with freedom and positive movements, if our deep breath support is under perfect control. One depends on the other. For singing, and speaking as well, we have to inhale through nose and mouth simultaneously, and in doing that our lips must be separated, of course. Furthermore, we have to "Breathe in in Pitch"—meaning that we must take breath on the tension and position the to-be-attacked tone requires and also knowing the manipulation of the breath, or sound line, for the entire phrase. Every pitch and every syllable has its own tension and formation and has to be focused to its appropriate place to establish its natural resonance. To be able always to keep a full expressive musical line, the variations in tension, formation and focus have to be based on a foundation of breath support.

The most perfect adjustment in consonant formation is also of greatest importance, but only too often neglected. The consonants have to be built clearly and distinctly, and their attack has to be precise, too. Consonants like L, M, N, R must be built with

as soon as we are free from this destructive thought we are creating real forces on the path toward sheer beauty and truth—toward real expression of life.

Therefore, let us approach the student from an entirely human standpoint—be an example for patience, interest, optimism and energy. Create a friendship bond between yourself and the student, as harmonious relationship is the quintessence of any real accomplishment and must be absolutely considered the root for freeing and developing a personality for self-expression.

Frank Sheridan Sails for Europe

Frank Sheridan, pianist, sailed on September 18 on the Berengaria for an extended tour of Europe. The following are his appearances while abroad; October 1 and 2, with orchestra in Vienna (Emperor Concerto); 3, Berlin recital; 8, second Berlin recital; 11, Milan recital; 13, Bologna recital; 15, Rome recital; 19, Vienna recital, and on October 23 he will appear as soloist with the Philharmonic Orchestra in Dresden, playing the Liszt Concerto. Mr. Sheridan will return to America in time for his Carnegie Hall recital which will take place on January 13.

Cesare Formichi a Mountain Climber

Cesare Formichi, a leading basso of the Chicago Civic Opera Company, has been spending a part of his vacation time in the strenuous sport of mountain climbing, and

has chosen the highest of all European mountains, Mont Blanc, as his practice ground. A card from Chamonix reports that he is feeling altogether fit and looking forward to the first season in the Chicago Civic Opera's new house.

Alexander Rosanoff Endorsed by Noted Musicians

Opens New York Vocal Studios

Alexander Rosanoff, Russian tenor and voice specialist, has opened his New York studios and has prospects for a very interesting season.

Mr. Rosanoff has had a colorful career, most of it centered in Europe where he received his musical education under Faliene Ronzi and Sebastiano Ranconi, who have



ALEXANDER ROSANOFF,
singer and voice teacher, who has established himself in New York.

imbued him with the spirit and fire of their art.

His debut in Italy was a notable one, and from that time Mr. Rosanoff drew attention to himself from all parts of the music world. His career spans the time of thirty years, during which he has sung with noteworthy success in Germany, Spain, Italy, Portugal, and South America. At the Russian Imperial Theatre he was paired with such celebrities as Tetrassini, Batistini, Phillie, Letwin and others. The tenor was given a first role in the world premiere of Rimsky-Korsakoff's Sadko, a work scheduled for the Metropolitan this year.

As a teacher, his ability has also been recognized, he having been invited to the post of professor of singing at the Berlin Academy of Music, an honor rarely bestowed on aliens. It is obvious that persons prominent in the musical world endorse Mr. Rosanoff as an artist and as teacher for he bears the recommendation of such persons as Tullio Serafin, conductor of the Metropolitan Opera; Serge Koussevitzky, conductor of the Boston Symphony Orchestra and a countryman of Mr. Rosanoff, and the famous Russian pianist Rachmaninoff. Following are what these luminaries say of him:

"My dear Mr. Rosanoff:

"I understand that you have the intention of opening a vocal studio. I, who knew you in Europe as an excellent tenor and artist, feel certain that you will also succeed most admirably in the field of teaching. With my best wishes and cordial greetings. (Signed) TULLIO SERAFIN.

"I warmly recommend to the attention of all those who are interested in the art of singing Alexander Rosanoff, formerly of the Moscow Imperial Opera. Mr. Rosanoff is a singer of rare abilities and fine musicianship. He is highly regarded as a vocal teacher and his activities in the educational field invariably bring excellent results. (Signed) SERGE KOUSSEVITZKY.

To whom it may concern:

This is to certify that Mr. Alexander Rosanoff has been a member of the Imperial Opera at the Imperial Grand Opera House in Moscow during the two years when I was conductor at the same opera house.

I know Mr. Rosanoff as an excellent musician and singer, and I recommend him to anyone who may need his services. (Signed) SERGEI RACHMANINOFF.

REINALD WERRENATH BARITONE

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Second Week of the San Francisco Opera Offers More Thrills

The Barber of Seville, La Boheme and Aida Draw Record Crowds at Dreamland Auditorium

SAN FRANCISCO, CAL.—The second week of opera in San Francisco was ushered in with a brilliant performance of The Barber of Seville on September 18, and it drew to the Dreamland Auditorium one of the largest audiences of the season.

Nina Morgana gave pleasure as Rosina, singing with a warmth and loveliness in quality not frequently found in coloraturas. Her top notes and vocal embellishments were executed with technical facility and always on pitch. It was a Rosina that won Miss Morgana acclaim during the curtain calls.

Tito Schipa, whose Count Almaviva is an old acquaintance here, likewise gave plenty in the way of beauty of voice and ardor in acting, making the two artists a happy combination. Exquisitely costumed, he made a youthful and romantic figure, and he sang the classical music in genuine classical style. Just to have heard him render Ecco ridente in the first act would have been worth the price of admission. His golden tones wooed the ear and spurred his admirers on to giving him a real demonstration. Giuseppe De Luca held his own as Figaro; the Don Basilio was Leon Rothier; Malatesta sang and acted the role of Dr. Bartolo in his inimitable fashion, winning rounds and rounds of applause whenever the opportunity permitted. Worthy of mention, too, were Lenore Ivey as Berta and Ludovico Oliviero as An Officer.

4,500 MUSIC LOVERS CHEER RETHBERG AS MIMI

Puccini's La Boheme, September 20, with Elisabeth Rethberg as Mimi, had been awaited with tremendous interest, and San Franciscans were not disappointed. They had not heard or seen Mme. Rethberg in this role and the celebrated soprano gave them sufficient reasons to open their eyes and ears. To say that Rethberg not only sang Mimi but actually lived it is perhaps the biggest compliment that can be paid her. Mme. Rethberg sings as easily as one breathes, and her warm, caressing voice, dramatic and thrilling at one moment, flowing in a stream of liquid gold the next, fitted each mood, placing her among the finest interpreters of the Puccini heroine. She was supported by an excellent cast of artists. In the role of Rodolfo was the tenor, Gennaro Barra, whose portrayal was marked by many points of beauty. His three companions, Marcello, Schaumard and Colline, were Giuseppe Danise, Millo Picco and Leon Rothier respectively, and they brought to their parts all their art of impersonation. As Marcello, Danise was the ideal care-free Bohemian of Murger's Vie de Boheme. Malatesta's Alcindoro, a small role to be certain, was, as always, a little gem of interpretative character work. Anna Young was the Musetta, and her lovely soprano voice showed every sign of being in excellent form. This charming young San Franciscan made a vivacious, naughty Musetta and was quite intriguing in her Waltz Song. Pietro Cimini gave proof of his ability as a conductor.

GIANNI SCHICCHI AND PAGLIACCI

For a change, Pagliacci was separated from Cavalleria, its companion of many

years, and in its stead the San Francisco Opera Company presented Puccini's Gianni Schicchi.

In the Puccini one-act opera it was De Luca, of course, who was the big constellation from which radiated art in its most exalted form. The artists who appeared with De Luca portrayed their various characters in a clever and convincing fashion. Merola conducted with his wonted skill and alertness and at the conclusion of the opera shared honors with the artists before the curtain.

Lauri-Volpi had his innings in Pagliacci. Here is an artist whose strength lies in his dramatic instincts as well as in his voice. He was a brooding, passionate Canio, and as he sat there on the steps before the tent he appeared the picture of utter dejection. Lauri-Volpi knows the traditions of the role to perfection and can count it among his very best. Everybody knew that he would bring down the house with his delivery of the Vesti la Giubba and he did. Never has this aria been sung here with such dramatic effectiveness and emotion. It was positively thrilling and brought Lauri-Volpi a distinct personal victory.

De Luca was the Tonio and Nina Morgana was a comely, tuneful Nedda.

SCHIPA SCORES IN MARTHA

Flotow's Martha was presented on September 23, and there was present the usual large audience which, judging by the spontaneous and enthusiastic applause, seemed thoroughly to enjoy the charming story of the opera as well as the many tuneful melodies with which it abounds.

Schipa, as Lionel, brought joy to the hearts of his loyal followers with his singing of the various familiar tenor airs. Especially beautiful was his rendition of the Romanza wherein his tones were of velvetlike richness, so soft and so tender, and he sang it with all the detailed attention to shading and phrasing that is his wont. It remains one of the most brilliant examples of Mr. Schipa's flawless vocalization. Of course, the popular tenor was feted to the echo, and at the conclusion of the act was forced to take at least eight curtain calls alone.

Queenie Mario was admirably cast as Lady Harriet, and no less so was Lenore Ivey as Nancy.

AIDA WITH ALL STAR CAST

General Director Gaetano Merola favored San Francisco opera goers with a performance of Aida on September 25, with the identical cast that had made Il Trovatore a success the week previous. Elisabeth Rethberg was the Aida, Giacomo Lauri-Volpi the Radames, Kathryn Meisle the Amneris, Giuseppe Danise was Amonasro, with Leon Rothier singing the role of Ramfis and Eugenio Sandrini that of the King.

Much praise has been lavished upon Elisabeth Rethberg for her Leonora, Mimi, and the various other roles in which she has appeared here, but nothing more marvellous than her singing and acting of Aida has been offered us. In this role Rethberg reached the highest pinnacle of artistic perfection. Her Aida was a revelation of intense dramatic art, powerful in her strong emotionalism, convincing in every detail. In the Nile Scene area Rethberg's mezza voce was a thing of ravishing beauty. After the third act the audience showered her with applause that almost shook the roof. Another great triumph for Rethberg!

Sharing honors with Mme. Rethberg was Lauri-Volpi, who was in his element as Radames. It may be said without exaggeration that this tenor sent an electric shock through the Auditorium with his robust voice, splendid technique and high dignity of style. The Celeste Aida, wherein Lauri-Volpi sent forth stentorian tones in abundance, much to the delight of his admirers, was one of the highlights of the performance. Another conspicuous feature of the performance was Kathryn Meisle, who, as Amneris, never forgets the royal dignity of the majestic character, even in the scenes of jealousy. Her voice, added to her dramatic temperament, is just what Verdi must have dreamed of when he composed the music for Amneris. With her rich, resonant low tones, Mme. Meisle was especially effective in the Judgment Scene.

Giuseppe Danise brought forth the full gamut of his art both in his singing and acting of Amonasro, giving a splendid characterization to a role that has frequently been a stumbling block to many a baritone. Sandrini was excellent as the King.

Stage Manager Armando Agnini covered himself with glory by the beautiful pictures he so well conceived, and the chief electrician, too, is entitled to words of praise for the fine lighting effects he created. In Gaetano Merola, the Verdi score had a master exponent. C. H. A.

Matinee Musicale Dedicates Season to American Composers

The New York Matinee Musicale, Rosalie Heller Kline, president, is doing its utmost to give the American composer an opportunity to have his works performed. Ever since the organization of the society

—it is now in its sixth season—every effort has been made not only to further the cause of the American composer but also that of the American artist. This year, however, an extra effort is being made on behalf of American music, the season being dedicated to the presentation of compositions by Americans.

Two major works will be performed, one of them entirely different from anything the club has undertaken before. This is Frank Patterson's miniature tragic grand opera in one act, A Little Girl at Play. The cast consists of tenor, soprano and baritone. The score is written for full orchestra, but instrumental parts for the Matinee Musicale performance will be played by a trio consisting of piano, violin and cello. A Little Girl at Play is scheduled for performance at the Hotel Ambassador on the afternoon of December 8 by the New York Opera Ensemble, an organization which has been appearing in the East in one-act operas.

The second major work to be given this season by members of the Matinee Musicale is Charles Wakefield Cadman's cantata, The Father of Waters, which will have its first hearing in the East on the afternoon of

March 30, also at the Hotel Ambassador. Mr. Cadman's gift for writing melodious tunes is well known, and he is particularly happy when using Indian themes such as are to be found in this work. There will be a friendly rivalry between Mr. Patterson, who is also a tune writer, and Mr. Cadman, although Mr. Patterson's tunes are not based on Indian themes but are entirely original. The two composers are intimate personal friends.

Another program of particular interest arranged by the Matinee Musicale is at Steinway Hall, Friday afternoon, October 11, when Mana-Zucca will appear as guest artist in a program of her own compositions, together with assisting artists. This program will include her Ode to Music for mixed vocal quartet, string quartet, organ and piano, which will have its first performance in New York.

December 23 Christmas music will be presented for the Junior and Juvenile Section of the Club; February 23 National Music of America will be given in commemoration of Washington's Birthday, and many other interesting programs also have been planned.

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The course will be given by subscription only, and the price for the entire series is only \$30.00, thus enabling practically all interested players to take advantage of such an exceptional opportunity.

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Such a week of instruction is PRICELESS to all teachers who have been denied the opportunity of studying with some great pedagogue, PRICELESS to the serious, advanced student and the earnest, ambitious amateur. The lectures are so arranged that each individual subscriber has every opportunity to discuss his own problems and to receive direct, personal help.

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For a complete outline of these lectures, and for all further information, communications should be PROMPTLY directed to: FRANK FOSTER, Managing George Lehmann Lecture Tour, Room 1422 Steinway Building, 113 West 57th Street, New York.

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New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, October 5

Philharmonic-Symphony Society, Carnegie Hall (E).

Sunday, October 6

Wildermann Institute of Music, Town Hall (A).
Lynnwood Farnam, organ, Church of the Holy
Communion (A).
Isadora Duncan Dancers, Carnegie Hall (E).
Philharmonic-Symphony Society, Carnegie Hall (A).

Monday, October 7

Gertrude Bonime, piano, Town Hall (E).
Lynnwood Farnam, organ, Church of the Holy
Communion (E).
Isadora Duncan Dancers, Carnegie Hall (E).

Tuesday, October 8

Arthur Johnson, song, Town Hall (E).
Fritz Kreisler, violin, Carnegie Hall (E).

Wednesday, October 9

The Verdi Club, Hotel Plaza (M).
Dorothy Weld Raymond, song, Town Hall (E).
Palestine Fund Gals Concert, Carnegie Hall (E).

Thursday, October 10

National Opera Club, American Women's Associa-
tion Hotel (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Herman Rosen, violin, Town Hall (E).

Friday, October 11

New York Matinee Musicale, Steinway Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (A).
Jerome Swinford, song, Town Hall (E).

Saturday, October 12

Marguerite Darling, disease, Steinway Hall (A).
Cleveland String Quartet, Town Hall (A).
Isadora Duncan Dancers, Carnegie Hall (A and E).
Music and Art Lovers Club, Town Hall (E).

Sunday, October 13

Grace Divine, song, Town Hall (A).
Lynnwood Farnam, organ, Church of the Holy
Communion (A).
Philharmonic-Symphony Society, Carnegie Hall (A).

Monday, October 14

Emma Otero, song, Carnegie Hall (E).
La Argentina, dance, Town Hall (E).
Lynnwood Farnam, organ, Church of the Holy
Communion (E).

Tuesday, October 15

Roth Quartet, Town Hall (E).
Alexander Siliti and members of the Philharmonic-
Symphony Society, Carnegie Hall (E).

Wednesday, October 16

Emma Redell, song, Carnegie Hall (E).
Anita Tully, song, Town Hall (E).

Thursday, October 17

Lawrence Strauss, song, Town Hall (E).
Philharmonic-Symphony Society, Carnegie Hall (E).

Friday, October 18

Edna Zahn, song, Town Hall (A).
Nina Tarasova, song, Washington Irving High
School (E).
Kayla Mitzi, violin, Carnegie Hall (E).
Marian Nugent, violin, Town Hall (E).

Saturday, October 19

Katherine Bacon, piano, Town Hall (A).
The English Singers, McMillin Theater (E).
Harold Bauer, piano, Town Hall (E).
Philharmonic-Symphony Society, Carnegie Hall (E).

Program at the Roxy

The Roxy program for the week earns the
hundred per cent mark. The Dance of the

I See That

The Philadelphia Civic Opera is to give the
Nibelungen Ring.

Stravinsky and Prokofieff have been com-
missioned to write special compositions
for the Boston Symphony Jubilee.

Marie Montana will soon start on a concert
tour that will keep her busy until the
first of the year.

There is an interesting interview with Joseph
Rosenstock, new Metropolitan conduc-
tor, in this issue.

Benno Moiseiwitsch is due to arrive in New
York from South America on October 8.
H. M. Shapiro has reopened his Riverside
Drive studio.

The New York Banks Glee Club, Bruno
Huhn conductor, will resume rehearsals
on October 7, in preparation for its con-
certs at Carnegie Hall in January and
April.

Felix Salmond has resumed his duties as
head of the cello department of the
Juilliard Graduate School and the Curtis
Institute in Philadelphia.

Marvin Maazel, the European piano marvel,
is due to come to this country about Oc-
tober 28.

Yeatman Griffith has returned and has re-
sumed teaching at his New York studio.
Owing to the large number of pupils already
enrolled, William Thorner has been com-
pelled to engage larger quarters in Los
Angeles.

E. Robert Schmitz won an ovation in Holly-
wood.

Albert Morini is to return to New York
from abroad this month.

Herman Rosen, Cleveland violinist, is to
make his New York debut October 10.

Kurt Grudzinski believes sincerity and sim-
plicity are essential in voice study.
Kathryn Meisle made her nineteenth trans-
continental trip in going to the Coast
for her fourth season with the Los An-

Paper Dolls, with Ethel Wright and the
thirty-two Roxyettes, is not only novel in
its idea but also strikingly picturesque.

A Viennese Caprice, the prologue to the
picture, proves tuneful and effective. Mar-
ried in Hollywood, the feature picture, held
over for the second week, is the first operetta
written by Oscar Strauss for the screen.
The voices of Norma Terris and Harold
Murry delight the audience and no doubt the
theme songs will soon be popular. An in-
teresting Fox Movietone Magazine completes
a most enjoyable program.

Cleveland Orchestra at Carnegie Hall, December 3

Nikolai Sokoloff will appear with his
Cleveland Orchestra on Tuesday evening,
December 3, at Carnegie Hall. It has be-
come customary for this orchestra, which
has its headquarters in Cleveland and plays
its regular winter series of concerts there
but which also gives many concerts else-
where, to give at least one concert each sea-
son at Carnegie Hall. Its reception by the
critical fraternity and by New York's mu-
sical public has been such that these yearly
appearances are continued by general de-
mand. It will also be recalled that Mr.
Sokoloff and the Cleveland Orchestra have
been heard during the past two seasons at
the Manhattan Opera House in connection
with the Neighborhood Playhouse ballet en-
semble. They are welcome visitors to New
York.

Paderewski's Tour Not Canceled

George Engles has announced that Pa-
derewski is convalescing rapidly from his re-
cent operation for appendicitis and plans to
begin his scheduled tour of the United States
about the middle of November. A cable from
the pianist says he hopes to be in New York
by November 18. The few recitals which
preceded November 15 will be rearranged.
His first New York appearance will be on
December 21, the November 2 concert at
Carnegie Hall having been postponed until
the spring.

John Philip Sousa Doing Well

Commander John Philip Sousa, who was
taken ill in Syracuse, N. Y., on September
27, while on tour with his band, is reported
as doing well. A severe cold, complicated
by a stomach disorder, developed as a con-
sequence of the exposure he suffered in a recent
railroad accident in Colorado. Mrs. Sousa
and one of her daughters are in Syracuse.

Frederick Haywood Returning

Frederick Haywood will be in New York
on October 7 returning from a very enjoy-
able vacation. He has been in Los Angeles,
and is returning by boat by way of New
Orleans.

Pittsburgh's Opera Season

In the effort to perpetuate grand opera in
Pittsburgh, Pa., the Pittsburgh Civic Opera

geles and San Francisco opera compa-
nies.

Frank Sheridan, pianist, has sailed to fill a
concert tour of Europe.

The 209th observance of the Three Choirs
Festival was held at Worcester, England.
Ada Soder-Hueck has commenced her twen-
ty-third season of teaching in New York.
Earl Weatherford (Gescheidt artist) soloist
of Park Avenue Baptist Church, New
York, will give a recital in Cincinnati,
O., Nov. 26.

Elliott Schenck, conductor and composer, is
convalescing from a leg injury.

Lynnwood Farnam begins his Bach Fore-
runners recitals in New York, Oct. 6.

Llewellyn Roberts, Welsh baritone (Ges-
cheidt exponent) won both prizes at the
Scranton Eisteddfod.

Edna Zahn's first New York song recital is
at Town Hall Oct. 18.

Janet Spencer, contralto, has returned from
Gardner's Bay, L. I.

Caroline Lowe is back from Scotland, Eng-
land and France.

Ralfe Leech Sterner, president of the N. Y.
School of Music and Arts, looks for a
big season, dormitory accommodations
being filled.

E. Beaufort-Godwin announces her study-
plan for singers and accompanists.

Wilfried Klamroth has published an essay
on Singing in Public Schools.

Adele Margulies is back from Bad Gastein,
Salzburg, Vienna and Paris.

James Massell had great luck fishing in
Great South Bay.

Florence Foster Jenkins sang on various oc-
casions in Brookline, Mass.

Nevada Van der Veer gave a song recital in
the Bach Saal, Berlin, Sept. 24.

A special pictorial supplement entitled
"Women Who Helped to Make Schu-
bert's Life Lyrical" appears in this issue
of the MUSICAL COURIER.

The Coolidge Festival Music will take place
in Washington October 7, 8 and 9.

Giulio Gatti-Casazza arrived on the Bremen
last Tuesday.

Company plans a season of ten weeks, be-
ginning October 14 with Rigoletto, at the
Syria Mosque. The company expects to en-
gage a number of Metropolitan and Chicago
Civic Opera artists for some of the per-
formances.

Pennsylvania Grand Opera to Tour

The Pennsylvania Grand Opera Company,
of which Francesco Pelosi is director gen-
eral, is to go on tour for the first time
this season, in addition to a Philadelphia
season of two special weeks, November 4
and February 3, at the Metropolitan Opera
House. During the week of November 4,
the company will present La Forza del Des-
tino, Lucia di Lammermoor, Faust, Rigo-
letto, Cavalleria Rusticana and Pagliacci,
Madame Butterfly, and Aida, while the offer-
ings during the second week will be Meff-
tolefe, Fedora, Il Trovatore, Un Ballo in
Maschera, Manon Lescaut, Martha and Il
Piccolo Marat, the latter for the first time
in Philadelphia.

The company will open its season at
Springfield, Mass., on October 24, and during
its entire tour will maintain the complete
personnel of eighty, as well as many guest
artists, and the same substantial productions
used during the past six years of perform-
ances in Philadelphia. The itinerary will
include many of the principal cities in the
East and South, such as New Orleans, St.
Louis, Macon, Providence, Richmond, At-
lanta, Birmingham, Mobile, Pittsburgh and
Buffalo. In Shreveport the company will
have the honor of opening the City Audito-
rium, and will appear in the Shrine Temple
at Trenton and the new auditorium in Louis-
ville.

The conductor of the company will be
Aldo Franchetti, also a well-known com-
poser, his opera, Namiko San, having been
given its premiere by the Chicago Opera
two seasons ago.

Fledermaus Revival by Shuberts

The Messrs. Shubert have announced an
elaborate revival of Johann Strauss' Die
Fledermaus this season. The operetta is to
be given at one of the larger Broadway
houses by a cast of more than 150 persons.
The names of the principals have not yet
been made public, though some of them are
said to have been engaged.

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Coming Recitals of Eisler Pupils

Anna Earnshaw, Edna Zahm and Lavinia Darvé, all sopranos and pupils of Paul Eisler (for twenty-one years assistant conductor at the Metropolitan Opera House), will be heard in song recitals during the early part of the new concert season.

Edna Zahm, who was a member of the German Grand Opera Company last year and has been re-engaged for this season, will be heard individually at Town Hall on October 18. Miss Zahm is a native of Buffalo, where she had two successful recitals.

Anna Earnshaw, well known in the New England States, where she toured with a concert company and was a member of a prominent church choir, will sing at Town Hall on the afternoon of November 15. Miss Earnshaw will devote her program to Bach, German lieder, Debussy's *L'Infant Prodigue*, and English and Italian songs.

Lavinia Darvé is also a member of the German Grand Opera Company and has appeared in opera in Paris and Milan. At her recital at Town Hall on December 4 she will sing, among other things, an aria (*Elvira*) from *Don Giovanni*, the *Love Death* from *Tristan and Isolde*, and modern songs by Respighi, Alfano and Cimara.



EDNA ZAHM



ANNA EARNSHAW



LAVINIA DARVÉ

New York Concerts**Yolanda de Greco Opens New York Concert Season**

Yolanda de Greco, Italian harpist, opened this year's concert season at Town Hall on September 24 with a recital that gave un-mixed pleasure to a large audience. In a taxing program of Italian compositions ranging from Palestrina through to the ultra moderns, she displayed a genuinely musical nature, marked technical ability and a tone of exceptional depth and sweetness.

The young lady should travel far along the road to public favor. All the composers of the works in her last groups were in the audience. The assisting soloist was Florence C. Lyons, an American soprano, who sang American numbers. She possesses a voice of distinctly pleasing quality and has been soundly schooled. Edouardo D. Anginelli was the able accompanist.

Carmine Coppola

A good sized audience listened to the debut of a talented young flutist, Carmine Coppola, at Carnegie Hall on Sunday evening, September 29. Mr. Coppola, a pupil of George Barrere, revealed qualities that ought to bring him success with his chosen instrument. He possesses a beautiful tone and excellent musicianship. Livia Marraci, soprano, and Giuseppe Radaelli, tenor, assisted.

Tina Paggi in Demand

Tina Paggi, coloratura soprano, gave an excellent performance of *Gilda* in *Rigoletto* at the Academy of Music in Brooklyn on October 1. She was assisted by Mario Ba-

siola and Dimitri Onefrei, with Papi conducting an orchestra of fifty-five.

Miss Paggi will sing *Gilda* in *Pittsburgh* on October 14 and has been engaged by Be-vani for his opera company which will tour the Pacific Coast, opening in Los Angeles.

Berumen to Resume Teaching

The past winter and summer seasons were exceptionally busy ones for Ernesto Berumen, well known concert pianist and pedagogue of New York.

Last fall Mr. Berumen gave a successful series of lectures in the Spanish language on

Photo by Edwin F. Townsend
ERNESTO BERUMEN

piano technic and interpretation at the International Conservatory of Havana, Cuba, under the direction of Maria Jones de Castro. Mr. Berumen also appeared in recital and with orchestra in the Cuban city and with such indisputable success that he was engaged to return next year. Shortly upon his return from Havana, the pianist gave one of his noted recitals of Spanish music at Town Hall, scoring his usual brilliant success.

In addition to these and other appearances, Mr. Berumen continued his pedagogical activities at the La Forge-Berumen Studios, teaching a large class of students from all parts of the country and from Cuba.

This past summer Mr. Berumen presented ten young pianists at the weekly summer recitals given at the La Forge-Berumen Studios. Those who appeared were Phoebe Hall, Katherine Philbrick, Mary Frances Wood, Myrtle Alcorn, Aurora Veronica Ragaini, Virginia Snyder, Charlotte Welch Dixon, Vernice Elbel, Howard Lindberg and Phil Evans, and all reflected great credit on their teacher and the studios.

Mr. and Mrs. Berumen spent the entire month of September at the Thousand Islands and Canada, resting and studying new programs for the coming season. They will return to New York October 1, when Mr. Berumen resumed his teaching.

Old World Trio at Southampton

The Old World Trio of Ancient Instruments (Anton Rovinsky, harpsichord; Maximilian Rose, viola d'amore, and Joseph Emonts, viola da gamba) played on August 28 at a musicale given by Mr. and Mrs. Robert Malcolm Littlejohn at the Meadow Club, Southampton, N. Y. A distinguished audience of 300 invited guests enjoyed the unusual program presented. The trio, which

has been broadcasting every Sunday afternoon throughout the summer from Station WEAF in New York, is in great demand, but it will be able during the coming season to accept only such engagements as will not interfere with Mr. Rovinsky's piano recitals and with Mr. Emonts' duties at the first cello desk of the New York Philharmonic-Symphony Orchestra.

Mabel Beddoe Returns to New York

Mabel Beddoe, contralto, has returned to New York from her summer home in Muskoka, Canada, and has resumed her studies with Kurt Grudzinski at his New York studios.

Miss Beddoe, who is now under the management of Beckhard and MacFarlane, started her season as soloist at the opening of the Imperial Conference of University Students, which was recently held in Montreal. Following this appearance, Miss Beddoe sang for the Canadian National Railway Hour from the Trans-Canada Broadcasting station in Toronto.

Miss Beddoe's plans for this season are still in the making and will be definitely announced at a later date.

Mme. Soder-Hueck Appreciated

Ada Soder-Hueck has begun her twenty-third season of teaching in New York with a large enrollment. Several years back she was presented with a loving cup from her pupils as a token of "grateful appreciation for the work accomplished under this master's artistic guidance." According to the New York Staats-Zeitung: "It is this, the best proof that Mme. Soder-Hueck is not only a vocal authority, but also is beloved and adored by all

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who come in contact with her, and those who ever had opportunity to see her at her studios at work take a deep impression home and understand that the wonderful effect of her inspiring, strong personality helps to make her singers, artists in the course of time."

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WHERE THEY ARE TO BE

[From time to time during the season this department will be published for the information of MUSICAL COURIER readers and as a guide to managers so that in cases of emergency they can know the whereabouts of artists, and as a result arrange more readily for last minute engagements. This department does not attempt to give a complete list of the engagements of the various artists, but simply is an index of the dates available at the time of publication.—The Editor.]

Alsen, Elsa
Nov. 21, New York, N. Y.
Althouse, Paul
Nov. 17, New York, N. Y.

Amadio, John
Oct. 10, St. Paul, Minn.
Oct. 18, Duluth, Minn.
Oct. 21, Winnetka, Ill.
Oct. 29, Lincoln, Neb.
Nov. 12, Scranton, Pa.
Nov. 15, Brooklyn, N. Y.
Nov. 24, Philadelphia, Pa.
Jan. 9, Ithaca, N. Y.

Austral, Florence
Oct. 6, Toronto, Can.
Oct. 10, St. Paul, Minn.
Oct. 15, Urbana, Ill.
Oct. 18, Duluth, Minn.
Oct. 21, Winnetka, Ill.
Oct. 25-26, Cincinnati, Ohio
Oct. 29, Lincoln, Neb.
Nov. 12, Scranton, Pa.
Nov. 15, Brooklyn, N. Y.
Nov. 17, Boston, Mass.
Nov. 24, Philadelphia, Pa.
Dec. 1, Pittsburgh, Pa.
Dec. 12, Philadelphia, Pa.
Dec. 17, Buffalo, N. Y.
Dec. 20-21, St. Louis, Mo.
Jan. 2, Philadelphia, Pa.
Jan. 8, Ottawa, Can.
Jan. 9, Ithaca, N. Y.
Jan. 16, Philadelphia, Pa.

Baer, Frederic
Oct. 24, Easton, Pa.
Nov. 11, New York, N. Y.
Nov. 18, Frankfort, Ky.
Nov. 20, Athens, Tenn.
Nov. 26, Pittsburgh, Pa.

Barrere Little Symphony
Nov. 10, Kenilworth, Ill.
Nov. 14, Evanston, Ill.
Nov. 15-16, Peoria, Ill.
Nov. 18, Indianapolis, Ind.
Nov. 19, Grand Rapids, Mich.
Nov. 20, Cedar Rapids, Ia.
Nov. 21, Chicago, Ill.
Nov. 22, Hastings, Neb.
Nov. 25, Ann Arbor, Mich.
Dec. 9, Watertown, N. Y.
Jan. 6, Jacksonville, Fla.
Jan. 13, Shreveport, La.
Jan. 26, Newark, Conn.
Feb. 4, Charlottesville, Va.
Feb. 11, Oberlin, Ohio
Feb. 12, Madison, Wis.
Feb. 14, Duluth, Minn.
Feb. 17, Denver, Colo.
Feb. 18, Lincoln, Neb.
April 1, Oneonta, N. Y.
April 7, Sharon, Pa.
April 8, Milburn, N. J.
April 10, Troy, N. Y.
April 11, Cooperstown, N. Y.

Bonelli, Richard
Oct. 11, Columbus, Ohio
Oct. 13, New York, N. Y.
Oct. 17, Decatur, Ill.
Oct. 23, Nashville, Tenn.

Oct. 25, Pittsburgh, Pa.
Oct. 29, Fort Wayne, Ind.
Dec. 12, Lincoln, Neb.
Feb. 2, Toronto, Can.
April 24, New York, N. Y.

Brailowsky, Alexander
Jan. 10, Guelph, Ont.
Jan. 24, Baltimore, Md.
Feb. 6, 7, 9, New York, N. Y.
March 25, Detroit, Mich.
March 31, Winnipeg, Can.
April 4-5, Cincinnati, Ohio
April 7, Lynchburg, Va.

Braslaw, Sophie
Oct. 6, New York, N. Y.
Oct. 23, Philadelphia, Pa.
Nov. 3, Pittsburgh, Pa.
Nov. 12, Sioux Falls, S. D.
Nov. 14, Huron, S. D.
Nov. 19-20, Charleston, Ill.
Nov. 25, Quincy, Mass.
Nov. 29-30, Philadelphia, Pa.
Dec. 29, Toronto, Can.
Feb. 28, Ottawa, Can.
March 7, La Grange, Ga.
March 10, Jacksonville, Fla.

Breton, Ruth
Nov. 7, New York, N. Y.
Nov. 29, Baltimore, Md.
Dec. 2, Sewickley, Pa.
Dec. 3, Beaver Falls, Pa.
Dec. 5, Chambersburg, Pa.
Jan. 31, Summit, N. J.
Feb. 13, Scranton, Pa.
Feb. 17, Buffalo, N. Y.
Feb. 21, Sweet Briar, Pa.

Burke, Hilda
Oct. 22, Baltimore, Md.
Oct. 24, Birmingham, Ala.
Dec. 20, Indianapolis, Ind.
Jan. 14, Springfield, Ill.
Feb. 1, Baltimore, Md.

Cortez, Leonora
Dec. 8, New York, N. Y.
April 8, Pittsburgh, Pa.

Crooks, Richard
Nov. 29-30, Philadelphia, Pa.

Fox, Ethel
Nov. 12, Watertown, N. Y.
Nov. 26, Pittsburgh, Pa.

Friedberg, Carl
Nov. 16, New York, N. Y.
Nov. 24, Chicago, Ill.
Nov. 30, Boston, Mass.

Gould, Herbert
Oct. 15, Milwaukee, Wis.
Oct. 18, St. Cloud, Minn.
Nov. 21, 29, 30, Philadelphia, Pa.

Hackett, Arthur
Oct. 15, Janesville, Wis.
Nov. 8, Des Moines, Ia.
Nov. 11, Nashville, Tenn.
May 5, Murray, Ky.

Horowitz, Vladimir
Nov. 4, Washington, D. C.
Nov. 5, Orange, N. J.
Nov. 6, Greenwich, Conn.
Nov. 8, Rochester, N. Y.

Nov. 10, Boston, Mass.
Nov. 11, Toronto, Can.
Nov. 15, New York, N. Y.
Nov. 18, Canton, Ohio
Nov. 20, Fort Wayne, Ind.
Nov. 21-22, Detroit, Mich.
Nov. 24, Chicago, Ill.
Nov. 27, Omaha, Neb.
Nov. 29, Denver, Colo.
Dec. 14, Carmel, Calif.
Dec. 16, Riverside, Calif.
Dec. 17, Pasadena, Calif.
Jan. 2-3, Los Angeles, Calif.
Jan. 7, Santa Barbara, Calif.
Jan. 14, New Orleans, La.
Jan. 21, Lincoln, Neb.
Jan. 23, Warrensburg, Mo.
Jan. 24, St. Louis, Mo.
Jan. 26, Milwaukee, Wis.
Jan. 27-28, Peoria, Ill.
Jan. 30, Cleveland, Ohio
Jan. 31, Ann Arbor, Mich.
Feb. 1, Cleveland, Ohio
Feb. 6, Lansing, Mich.
Feb. 7, Grand Rapids, Mich.
Feb. 9, Chicago, Ill.
Feb. 11, Kansas City, Mo.
Feb. 12, Lawrence, Kans.
Feb. 17, Detroit, Mich.
Feb. 18, Cincinnati, Ohio
Feb. 21-22, Philadelphia, Pa.
Feb. 24, New York, N. Y.
Feb. 28, Montclair, N. J.
March 1, Baltimore, Md.
March 6, Troy, N. Y.
March 7, Haddonfield, N. J.
March 8, New York, N. Y.
March 9, Boston, Mass.
March 11, Poughkeepsie, N. Y.
March 13, Montreal, Can.
March 14, Toronto, Can.
March 16, Pittsburgh, Pa.
March 18, Oberlin, Ohio
March 19, Dayton, Ohio
March 21, Columbus, Ohio
March 23, Indianapolis, Ind.
March 24, Winnetka, Ill.
March 25, Madison, Wis.
March 27, Janesville, Wis.
March 28, Rockford, Ill.
April 3-4, Minneapolis, Minn.
April 5, Appleton, Wis.
April 7, Urbana, Ill.
April 8, Chicago, Ill.
April 10, Evansville, Ind.
April 11-12, Chicago, Ill.

Hughes, Edwin and Jewel
Nov. 9, New York, N. Y.

Hutcheson, Ernest
Jan. 31, Feb. 1, Cincinnati, Ohio
April 22, Nashville, Tenn.

Jagel, Frederick
Oct. 16, Oklahoma City, Okla.
Feb. 2, New York, N. Y.

Jones, Alton
Nov. 12, Watertown, N. Y.
Nov. 13, Greenwich, Conn.
Nov. 20, Brooklyn, N. Y.
Nov. 26, Pittsburgh, Pa.

Iturbi, Jose
Oct. 11, 12, 14, Philadelphia, Pa.
Oct. 15, Toronto, Can.
Oct. 31, Montreal, Can.
Nov. 4, Winnipeg, Can.
Nov. 8, Duluth, Minn.
Nov. 11, Chicago, Ill.
Nov. 15, 16, Cincinnati, Ohio
Nov. 18, Spartanburg, S. C.
Nov. 26, Atlantic City, N. J.
Dec. 2, Boston, Mass.
Dec. 5, 6, 8, New York, N. Y.
Dec. 12, Wellesley, Mass.
Dec. 19, Richmond, Va.
Dec. 26, Chicago, Ill.
Jan. 5, 8, New York, N. Y.
Jan. 10-11, Chicago, Ill.

Kurenko, Maria
Nov. 3, April 5, New York, N. Y.

Lent, Sylvia
Oct. 31, New York, N. Y.
Jan. 21, Altoona, Pa.
Feb. 4, Paterson, N. J.

Leslie, Grace
Oct. 24, Bridgeport, Conn.
Nov. 11, New York, N. Y.

Lerch, Louise
Jan. 5, 12, Feb. 2, New York, N. Y.

Lhevinne, Josef
Nov. 17, Norwalk, Conn.
Dec. 1, Toronto, Can.
Dec. 4, Cleveland, Ohio
Dec. 10, Oberlin, Ohio
Dec. 12, Bridgeport, Conn.
Jan. 7-8, Charleston, Ill.
Jan. 14, Sioux Falls, S. D.
Jan. 16, E. Lansing, Mich.
Feb. 18, Jacksonville, Fla.
Feb. 20, Atlanta, Ga.
March 4, Tacoma, Wash.
March 13, 14, Los Angeles, Calif.
April 6, Philadelphia, Pa.

Lhevinne, Rosina
Nov. 17, Norwalk, Conn.
April 6, Philadelphia, Pa.

London String Quartet
Nov. 6-10, New York, N. Y.
Nov. 14, Wellesley, Mass.
Nov. 17, Philadelphia, Pa.
Nov. 19, Madison, Wis.
Nov. 21, Kenosha, Wis.
Nov. 24, Chicago, Ill.
Dec. 2, Nashville, Tenn.
Dec. 4, Gulfport, Miss.
Dec. 9, Spartanburg, S. C.
Jan. 5, Philadelphia, Pa.
Jan. 10, Utica, N. Y.
Jan. 13, Cleveland, Ohio
Jan. 14, Oberlin, Ohio
Jan. 17, Grand Rapids, Mich.
Jan. 19, Chicago, Ill.
Jan. 21, Columbus, Ohio
Jan. 24, Duluth, Minn.
Jan. 26, Toronto, Can.
Jan. 28, Rochester, N. Y.
Feb. 3, Oklahoma City, Okla.
Feb. 4, Corsicana, Texas
Feb. 5, Waco, Texas
Feb. 11, 13, 20, 22, Pasadena, Calif.

Meisels, Kathryn
Oct. 25, Sacramento, Calif.
Oct. 29, Tacoma, Wash.
Nov. 18, Houston, Texas
Nov. 21, Wichita, Kan.
Nov. 22, Independence, Kan.
Nov. 25, E. Lansing, Mich.
Nov. 26, St. Mary-of-the-Woods, Ind.
Dec. 3, East Orange, N. J.
Dec. 8, New York, N. Y.
Jan. 3, Baltimore, Md.
Jan. 21, Philadelphia, Pa.
Jan. 22, Providence, R. I.
Jan. 24, Montclair, N. J.
Feb. 10, Sewickley, Pa.
March 3, Winnipeg, Can.
March 7, Tulsa, Okla.
March 17, Williamsport, Pa.
April 1, Oneonta, N. Y.
April 28, Indianapolis, Ind.

Melius, Luella
Nov. 17, Toronto, Can.

Milstein, Nathan
Oct. 10, Toronto, Can.
Oct. 28, Philadelphia, Pa.
Nov. 5, 8, Havana, Cuba.
Nov. 15, Baltimore, Md.
Nov. 25, New York, N. Y.
Nov. 29-30, St. Louis, Mo.
Dec. 6-7, Philadelphia, Pa.
Dec. 8, Pittsburgh, Pa.
Dec. 9, Toronto, Can.
Dec. 11, Grinnell, Ia.
Dec. 13, Missoula, Mont.
Dec. 19-20, Los Angeles, Calif.
Jan. 17, Dayton, Ohio

Feb. 18, Santa Barbara, Calif.
Feb. 24, Riverside, Calif.
March 5, Provo, Utah
March 7, Denver, Colo.
March 9, Chicago, Ill.
March 12, Lancaster, Pa.
March 14, Baltimore, Md.
March 15, 16, 22, 23, Boston, Mass.
April 10, Princeton, N. J.

Low, Rosa
Nov. 3, New York, N. Y.
Nov. 10, Chicago, Ill.
Nov. 20, Boston, Mass.
Dec. 4, New York, N. Y.

Luboschutz, Lea
Jan. 12, Toronto, Can.
Jan. 14, Cincinnati, Ohio

Maazel, Marvine
Oct. 28, Bristo, Va.
Nov. 1, New York, N. Y.

Macmillen, Francis
Nov. 15, Macon, Ga.
Feb. 3, Spartanburg, S. C.
Feb. 6, Greenville, S. C.
March 13, Omaha, Neb.

Martinelli, Giovanni
Oct. 15, Ann Arbor, Mich.
Oct. 27, Philadelphia, Pa.
Nov. 7, Johnstown, Pa.
Nov. 8, Pittsburgh, Pa.
Feb. 18, New York, N. Y.
Feb. 20, Quincy, Ill.
Feb. 23, Indianapolis, Ind.
Feb. 27, Norfolk, Va.
March 9, Hartford, Conn.
March 13, New Orleans, La.
March 17, Tucson, Ariz.
March 20, Pasadena, Calif.
March 24, Santa Barbara, Calif.
March 31, San Jose, Calif.
April 3, Seattle, Wash.
April 8, Altoona, Pa.
April 10, Schenectady, N. Y.

Meisels, Kathryn
Oct. 25, Sacramento, Calif.
Oct. 29, Tacoma, Wash.
Nov. 18, Houston, Texas
Nov. 21, Wichita, Kan.
Nov. 22, Independence, Kan.
Nov. 25, E. Lansing, Mich.
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April 28, Indianapolis, Ind.

Melius, Luella
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Milstein, Nathan
Oct. 10, Toronto, Can.
Oct. 28, Philadelphia, Pa.
Nov. 5, 8, Havana, Cuba.
Nov. 15, Baltimore, Md.
Nov. 25, New York, N. Y.
Nov. 29-30, St. Louis, Mo.
Dec. 6-7, Philadelphia, Pa.
Dec. 8, Pittsburgh, Pa.
Dec. 9, Toronto, Can.
Dec. 11, Grinnell, Ia.
Dec. 13, Missoula, Mont.
Dec. 19-20, Los Angeles, Calif.
Jan. 17, Dayton, Ohio

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—Rochester Democrat and Chronicle



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Jan. 21, Montreal, Can.
Jan. 23, 24, 26, New York, N. Y.
Montana, Marie
Oct. 12, Lexington, Ky.
Oct. 17, Zanesville, Ohio
Oct. 23, Phoenix, Ariz.

Mock, Alice
Oct. 18, Grinnell, Ia.
Oct. 21, Lincoln, Neb.
Nov. 19, Minneapolis, Minn.
Dec. 13, Rockford, Ill.

Moore, Grace
Nov. 21, Knoxville, Tenn.

Morgana, Nina
Oct. 21, Wheeling, W. Va.
Nov. 8, Des Moines, Ia.
Feb. 3, Palm Beach, Fla.

Morton, Rachel
Dec. 3, Newburyport, Mass.
Dec. 5, Chicago, Ill.

Munz, Mieczyslaw
Nov. 26, 29, San Antonio, Texas

New York String Quartet
Oct. 13, Cornwall, N. Y.
Nov. 1, Dobbs Ferry, N. Y.
Nov. 17, New York, N. Y.
Nov. 21, Germantown, Pa.
Dec. 15, 21, 29, New York, N. Y.
Jan. 10, Wilmington, N. C.
Jan. 19, New York, N. Y.
Feb. 11, Shreveport, La.
Feb. 16, New York, N. Y.
Feb. 21, Ann Arbor, Mich.
March 4, State College, Pa.
March 11-12, Hartford, Conn.
March 16, New York, N. Y.
March 18, Canton, Ohio
March 24, Huron, S. D.
March 25, Omaha, Neb.

Olszewska, Marie
Oct. 18, Guelph, Ont.
Nov. 25, Indianapolis, Ind.
Nov. 29, Cincinnati, Ohio

Dec. 11, Washington, D. C.
Jan. 14, Fort Wayne, Ind.
Feb. 17, Richmond, Va.
April 13, New York, N. Y.

Patton, Fred
Nov. 21, 29, 30, Philadelphia, Pa.

Philadelphia Simphonietta
Oct. 13, Villa Nova, N. Y.
Oct. 24, Bridgeport, Conn.
Nov. 4, Richmond, Va.
Dec. 10, New York, N. Y.
Jan. 29, Philadelphia, Pa.
Jan. 27, Harrisburg, Pa.
Feb. 10, Poughkeepsie, N. Y.
March 18, Scranton, Pa.

Piatigorsky, Gregor
Nov. 5, Oberlin, Ohio
Nov. 8, 9, 11, Philadelphia, Pa.
Nov. 14, Harrisburg, Pa.
Nov. 15, Guelph, Ont.

Nov. 22-23, Chicago, Ill.
Nov. 25, Lincoln, Neb.
Nov. 26, Chicago, Ill.
Dec. 5-6, Los Angeles, Calif.
Dec. 26, 27, 29, New York, N. Y.
Jan. 3-4, Peoria, Ill.
Jan. 8, Winnipeg, Can.
Jan. 12, Indianapolis, Ind.
Jan. 14, Omaha, Neb.
Jan. 17, Grinnell, Ia.
Jan. 18, St. Louis, Mo.
Jan. 21, Winnetka, Ill.
Jan. 22, New York, N. Y.

Pinnera, Gina
Oct. 17, Reading, Pa.
Oct. 21, Youngstown, Ohio
Oct. 31, St. Paul, Minn.

Nov. 1, Minneapolis, Minn.
Nov. 4, New York, N. Y.
Nov. 12, New Orleans, La.

Reimers, Paul
Nov. 27, New York, N. Y.

Richards, Lewis
Oct. 8-9, Washington, D. C.
Nov. 14, Harrisburg, Pa.

Nov. 19, Flint, Mich.
Dec. 22, New York, N. Y.

Roselle, Anne
Oct. 25, New York, N. Y.

Salzedo, Carlos
Jan. 18-19, St. Louis, Mo.

Salzedo Harp Ensemble
Dec. 3, Canton, Ohio
Dec. 5-6, Urbana, Ill.
Dec. 9, New Orleans, La.

Scoville, Helen
Oct. 9, Berlin, Germany
Oct. 14, Stockholm, Sweden
Oct. 18, Oslo, Norway

Oct. 21, Copenhagen, Denmark
Nov. 6, The Hague, Holland
Nov. 7, Amsterdam, Holland

Shelton, Edgar
Oct. 9, Storrs, Conn.
Oct. 24, New York, N. Y.
Nov. 22, St. Louis, Mo.
Dec. 15, New York, N. Y.

Simonds, Bruce
Oct. 22, New Haven, Conn.

Smallman A Cappella Choir
Oct. 8, San Diego, Calif.
Oct. 18, Waco, Texas
Oct. 25, Greenville, S. C.

Oct. 30, Durham, N. C.
Nov. 4, Hampton, Va.
Nov. 6, 10, Philadelphia, Pa.

Nov. 13, Cambridge, Mass.
Nov. 14, New Haven, Conn.
Nov. 20, Beaver Falls, Pa.

Nov. 21, Bowling Green, Ohio
Nov. 26, Oberlin, Ohio
Nov. 28, Bowling Green, Ky.

Nov. 29, Murray, Ky.
Nov. 30, Lafayette, Ind.
Dec. 2, Winnetka, Ill.

Dec. 3, Grand Rapids, Mich.
Dec. 5, Fort Wayne, Ind.

Dec. 6, Evansville, Ind.
Dec. 9, Bloomington, Ill.
Dec. 10, Quincy, Ill.
Dec. 16, Lincoln, Neb.
Dec. 17, Hastings, Neb.
Dec. 18, Denver, Colo.
Dec. 19, Pueblo, Colo.
Feb. 20, Bellingham, Wash.
Feb. 22, Tacoma, Wash.
Feb. 28, San Jose, Calif.
March 1, Carmel, Calif.

Spalding, Albert
Jan. 21, East Orange, N. J.

Jan. 22, Auburn, N. Y.

Jan. 24, Irvington, N. J.

Jan. 26, New York, N. Y.

Jan. 27, Wilmington, Del.

Jan. 28, Elizabeth, N. J.

Jan. 30, State College, Pa.

Feb. 3, Independence, Kan.

Feb. 5, Houston, Texas

Feb. 7, Columbus, Miss.

Feb. 18, Sharon, Pa.

Feb. 19, Brooklyn, N. Y.

Feb. 25, Grand Rapids, Mich.

March 3, Milwaukee, Wis.

March 7, Cedar Rapids, Ia.

March 9, Chicago, Ill.

March 11, Kansas City, Mo.

March 13, Fort Wayne, Ind.

March 16, Boston, Mass.

March 18, 28-29, New York, N. Y.

March 30, Toronto, Can.

April 6, Pittsburgh, Pa.

April 10, Wellesley, Mass.

April 21, Quincy, Mass.

Swain, Edwin
Nov. 24, Cleveland, Ohio

Telva, Marion
Nov. 17, New York, N. Y.

Thibaud, Jacques
Oct. 23, San Francisco, Calif.
Oct. 25, Long Beach, Calif.

Nov. 4, Santa Barbara, Calif.
Nov. 7-8, Los Angeles, Calif.
Nov. 18, Winnipeg, Can.
Nov. 20, Duluth, Minn.
Nov. 21, St. Paul, Minn.
Nov. 22, Minneapolis, Minn.
Nov. 26, New York, N. Y.
Nov. 29, Boston, Mass.
Dec. 2, Montreal, Can.
Dec. 3, Ottawa, Can.
Dec. 5, Chicago, Ill.
Dec. 8, New York, N. Y.
Dec. 13, Pittsburgh, Pa.

Vree'and, Jeannette
Oct. 18, Hollidaysburg, Pa.

Oct. 19, Chambersburg, Pa.

Oct. 27, New York, N. Y.

Oct. 28, Albany, N. Y.

Nov. 1, Grand Rapids, Mich.

Werrenrath, Reinald
Oct. 18, Duluth, Minn.

Oct. 29, Canton, Ohio

Nov. 1, 4, 10, New York, N. Y.

Nov. 15, Columbus, Ohio

Nov. 22, Denton, Texas

Nov. 25, Brooklyn, N. Y.

Dec. 10, Sioux Falls, S. D.

Dec. 12, Shreveport, La.

Jan. 9, Denver, Colo.

Jan. 11, Pueblo, Colo.

Jan. 27, Wichita Falls, Texas

Jan. 29, Dallas, Texas

March 4, Johnstown, Pa.

Wolfe, Ralph
Dec. 1, Scranton, Pa.

Woodman, Flora
Nov. 14, New York, N. Y.

Nov. 20, Waukegan, Can.

Nov. 22, Sackville, Can.

Nov. 27, Boston, Mass.

Dec. 5, Cincinnati, Ohio

Yalkovsky, Isabelle
Oct. 25-26, Philadelphia, Pa.

Ebba Sundstrom New Conductor of Woman's Symphony of Chicago

Under the baton of its newly appointed conductor, Ebba Sundstrom, the Woman's Symphony Orchestra of Chicago will give its first concert this season at the Eighth Street Theater on October 9, which, appropriately is Chicago day.

In all six concerts will be given this season by this enterprising group of Chicago's

for which there is always demand in the orchestra. Many excellent musicians in other departments are studying these unusual instruments as an avocation.

The fourth season of the Woman's Symphony bids fair to surpass all previous achievements of this promising organization of Chicago woman musicians.



EBBA SUNDSTROM

woman musicians, and attractive programs have been prepared by Miss Sundstrom. Included are the Bach-Albert Prelude, Chorale and Fugue, Beethoven's Pastorale Symphony and the Rhenish Overture of Wagner for the first concert. An interesting novelty listed is the Suite Rocco of Louis Victor Saar.

Since her engagement as conductor of the Woman's Symphony, Miss Sundstrom has attained distinction; her skill with the baton has a foundation in a long experience as concertmaster of the Woman's Symphony and other orchestras, plus a successful career as a concert violinist. She met with much popular success at her debut as assistant conductor of the succeeded Ethel Leginska as conductor when the latter's absence on concert tours made her continuing with the orchestra impossible.

In the last six months, the management of the orchestra has been greatly strengthened by Mrs. O. J. Ochsner, president of the Woman's Symphony Orchestral Association, and formerly president of the National Federation of Musical Clubs. An active campaign of ticket selling has shown a big demand for tickets, and indications are for sold-out houses at all the concerts, which are scheduled for the first Wednesday nights of the months from October to March. Headquarters have been established in the Stevens Hotel under the direct supervision of Mrs. Louis E. Yager, second vice-president of the organization.

The popularity of the Woman's Symphony Orchestra has brought about a decided increase in the number of women players of the more unusual orchestra instruments, such as French horn, oboe, bassoon, double bass, etc.,

Edgar Shelton in New York Recital October 24

Edgar Shelton, pianist, who will appear in recital at the Town Hall on the evening of October 24, has to his credit many splendid press tributes from foreign critics. He has played in London, Paris and Berlin, and in each place with the same fine success. After his appearance in London, the London Times commented in part as follows: "Edgar Shelton is a pianist with a powerful technical style, and at Wigmore Hall gave a performance of Schumann's Etudes Symphoniques of a very decided and definite character. A Brahms Rhapsody and a Chopin Scherzo were given arresting performances." According to the Berliner Morgenpost, "Mr. Shelton has not only the necessary elegant virtuosity to a superabundant degree, but also brings out the deep-lying musical values."

The Paris critics were equally enthusiastic, one of them registering the pianist's success as follows in the Paris Herald: "Mr. Shelton's recital at once revealed him as an artist endowed with a real personality. He showed beautiful evenness of fingering in the Prelude and Fugue in A minor by Bach and Schumann's Etudes Symphoniques were executed with spirit. A group of compositions by Brahms, Debussy, and Liszt were played by him with penetrating intelligence, and first-class technique."

Alice Garrigue Mott Returns from Europe

While in Norway this past summer, Alice Garrigue Mott received a cable informing her that the New York apartment in which she has had her residence studio during the past twenty-nine years was to be demolished after October 1. Mme. Mott will henceforth have her residence and studio on Riverside Drive.

This season promises to be as active for this well-known vocal teacher as in former years. Even before sailing for Scandinavia she was besieged with applications from former students, possessors of beautiful voices who owe the development of their talent to the training they have received with Mme. Mott. In addition, her class will include many artists who are coming from various parts of America and even Europe to receive vocal instruction from her in preparation for a public career.

James Levey Back from Abroad

James Levey has returned to New York after an extended stay abroad, where he had a glorious time, in spite of which he reports that he is delighted to be back in good old New York and work. Mr. Levey, in addition to his private teaching in New York and his association with the Master Institute of United Arts, also teaches in Philadelphia twice weekly. His long association with the London String Quartet as first violin and leader has given Mr. Levey a knowledge of

violin playing and of chamber music that is proving valuable to his pupils.

Praise for Pirnie

Commenting upon Donald Pirnie's appearance at Salzburg, the Paris edition of the New York Herald said: "The American baritone, Donald Pirnie, has made a striking



DONALD PIRNIE

success in the third chamber music concert of the festival plays, singing songs in four languages—English, Spanish, Italian and German. The lyrics in the latter language were by Trunk and Schwarz. The audience was so pleased that it insisted on a number of encores. He will sing in Vienna and then tour France, England and Italy."

Lawrence Evans Leaves for Pacific Coast

Last Monday night Mr. Evans left for Los Angeles and Hollywood, where three of the Evans & Salter artists are now so conspicuously active—Elisabeth Rethberg and Tito Schipa, in opera with the Los Angeles Opera Company, and Lawrence Tibbett in the ninth week of the production of the feature sound film which they contracted with Metro-Goldwyn-Mayer for him to do during the summer.

Mr. Evans expects to be back in New York within a couple of weeks or thereabouts.

Esther Streicher Reopens Studio

Mme. Esther Streicher, teacher of piano, has reopened her studio for the season, and, as a new feature, is introducing a special class for younger students conducted by an assistant under her personal supervision.

Hart House String Quartet Likes London

A card from the Hart House String Quartet from London says they love London and all indications point to a very successful debut.

TINA PAGGI

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PATTERSON, FRANK

The Echo. (Awarded the prize by the "Opera in Our Language, Inc., 1922) 3.00

WOLF-FERRARI, ERMANN

Suzanne's Secret. Interlude in one act. With English version by Claude Aveling 2.00

FALL, LEO

The Eternal Waltz. English version by Austen Hurgon. Piano score with text 1.50

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Artists Everywhere

Eugenio di Pirani, coposer and pianist, Italian born but educated in Berlin, being an officer of the Imperial German Crown, Commander Order of the Royal Italian Crown, recently received a long commendatory letter from Joseph A. Milburn, D.D., anent his book, *Secrets of Great Musicians*. It is, in fact, a volume of absorbingly interesting contents, Dr. Milburn stating it well in saying "Interesting, illuminative and delightful, consummately done; a masterpiece in combination of style, simplicity, grace and authoritativeness." Who's Who in America includes Professor di Pirani.

Pauline Gold, who is associated with Oscar Seagle in his teaching and concert work, has taken new studios in the Sherman Square Studios.

Katharine Goodson, distinguished English pianist, who returns to America for a three months' tour from January to March next after an absence of seven years, has been spending the summer holiday weeks at her cottage in Sussex by the sea and is anticipating a busy season. She has a number of dates to fulfill in England before leaving for a tour of Germany the end of October. The pianist was heard in London at Queen's Hall on September 18, playing the Brahms D minor concerto under Sir Henry Wood, and on October 21 she will play the Beethoven Emperor Concerto under Sir Hamilton Harty. She planned to remain in Germany about six weeks, returning to London on December 10, and will sail on December 15 for America, where her tour will open with two concerts with the Minneapolis Symphony Orchestra, in Minneapolis and St. Paul.

Allan Jones, tenor, will have a busy fall season. Mr. Jones spent the summer in France, principally in Paris. Shortly before leaving for home via England and Newfoundland, where he appeared in recital on September 13, in St. Johns, Jones sang with the Deauville Opera Company on August 25 in Tosca and again on September 1, in the role of Des Grieux in Massenet's Manon.

The Marianne Kneisel String Quintet spent the summer as usual at Blue Hill, Maine, where they gave concerts at Kneisel Hall. Many colleges have booked the Quartet for next season and several re-engagements are included, which is proof of the organization's success.

Carmela Ponselle broadcasted for the New Haven, Conn., Radio Show on September 27. The popular mezzo-soprano was featured in two groups of songs on a program with orchestra.

Mme. Schoen-Rene has returned from Germany, where she spent the summer months, and has resumed teaching in her New York studios.

Eleanor Searle, coloratura soprano, whose vocal mentor has been Caroline Lowe of New York, gave a song recital in Plymouth, Ohio, on August 9, which was attended by much advance publicity and favorable after-comment. She sang many of the songs which made her recital in Chickering Hall, New York, so successful. "Large audience," "much admiration," "charming manner," "skill and ease," "very remarkable range," "encore after encore" were some of the laudatory comments printed in the News. She has directed a choir, is singing at social events and teaching as well, and fills an important place in her home town.

Donald Thayer, baritone, has returned to New York, following a summer on the Pacific Coast where he sang a number of important engagements under the direction of L. E. Behymer. He is scheduled for a Town Hall recital on October 27 and his Boston one will take place at Jordan Hall on November 23.

Marjorie Truelove, pianist, and Allison MacKown, cellist, are anticipating a busy season. In addition to concert engagements, a series of radio appearances will keep them busy until late in the season. They will resume their radio connection with Station WHAM, a connection of long standing which has endeared them to radio listeners throughout the Eastern States. They will be featured in a series of novel radio programs by the Scranton Stores Booksellers, a departure from the stereotyped sponsored program, which opened with an all-Beethoven program on September 29. They will give their second New York recital at Town Hall later.

Nevada Van der Veer, who previously sang Ortrud with the Philadelphia Civic Opera Company, has been re-engaged by this organization for the roles of Erda in Siegfried on January 9, and Waltraute in Götterdämmerung on January 16. After singing this past summer in Scranton, Pa., New York (at the Stadium) and in Cincinnati again following her success at the recent Biennial Festival, the contralto sailed for Europe, to be gone until October.

Arthur Warwick, concert pianist and head of the piano department of the Horace Mann School, has returned to New York after spending the summer in Maine. He

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The Barbizon Announces Audition Winners

According to an announcement by Milton V. O'Connell, director of the music department of The Barbizon and the new Barbizon-Plaza Music and Art Center now under construction, twelve young American concert artists were selected from the recent series of auditions held at The Barbizon, and will be presented one each Sunday afternoon at tea-recitals.

The artists selected, in the order of their appearance, beginning September 29, are: Elizabeth Gutman, soprano; Josef Alexander, pianist; Olga Zundel, cellist; William Hain, tenor; Josephine Martino, coloratura soprano; Eugenia Wellerson, violinist; George Knisely, baritone; Frances Hall, pianist; Alice Hawkins, lyric soprano; Frederick Hufsmith, tenor; Marie Miller, harpist, and Edgar Shelton, pianist.

The new Barbizon String Quartet, which is to support the Sunday afternoon soloist at each concert of the series, was selected from artists submitted by the Juilliard Graduate School, and the personnel is: Michael de Stefano, first violin; Vittorio Giannini, second violin; Paul Rabinoff, viola, and John Frazer, violoncello.

Further auditions, for artists for the second half of the series, beginning in January, will be held next month, conducted by the National Music League. With the opening of the new Barbizon-Plaza, a similar series will be instituted there. It is planned that next season about one hundred young American musicians will be given a debut concert engagement on these series, and as several out-of-town hotels have adopted the series, a chain of such engagements will thus be available for the artists selected.

Mr. O'Connell also announces the appointment of Flora Voorhees and of DeWitt Nicholas as associate directors of the music department of The Barbizon. Miss Voorhees, who was connected in the past with the Wolfsohn Bureau, George Engle's management, the American and the Welte-Mignon piano companies, and the Steinert Concert Series in New England, is in charge of the rentals of the new Barbizon-Plaza Auditorium which will open on March 5, and also of the extension of the young artist series to out-of-town hotels. Mr. Nicholas, who formerly served as supervisor of music for the United States Government at Panama, later as music director in the Dayton, Ohio, high schools, also with the Columbia Graphophone Company and the American Opera Company, is connected with the National Music League and will act as liaison executive between the League and the Barbizon music department in the work of selecting and presenting the young American artists for the Sunday series.

First Recital in Barbizon Series

Probably the largest crowd that ever assembled in the concert hall of The Barbizon attended the opening of the Young American Artists Series, to be given each Sunday afternoon under the auspices of the music department of The Barbizon, Milton V. O'Connell, director.

The first artist in the series was Elizabeth Gutman, who, dressed in charming, appropriate costumes, presented a group of Russian songs and songs from the South. Endowed with a fine, clear soprano voice, which she uses with ease and yet with fine regard for tonal values, Miss Gutman sang with true understanding of the nature of the songs.

Assisting Miss Gutman was the new Barbizon String Quartet, which made its first appearance on this occasion, and which will hereafter be heard on each of these Sunday

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Curtain to Rise on Eventful Season at the Metropolitan

Rehearsals Begin—Artists Arrive Daily—Rosenstock, New German Conductor, Impressed With New York—Season to Be One of Revivals—New Singers.

BY DOROTHY MARIE HELBIG

The little office on the 39th Street side of the Metropolitan Opera House near Seventh Avenue is bustling with activity. The heavy black door marked "William J. Guard" has been unlocked, the blinds rolled up, and the ponderous publicity books once more unshelved. Mr. Setti's chorus has been in rehearsal since Labor Day and the temporary floor which transformed the orchestra pit into a summer studio for painting and remodeling scenery, is being uprooted so that orchestra rehearsals may begin.

Mr. Guard, looking more than ever like Robert Louis Stevenson, is receiving for Mr. Gatti-Casazza in his tiny sanctum sanctorum. He is greeting a moderately tall, genial gentleman, with a clean cut profile. They are conversing in English. This visitor, of dynamic personality, is probably in his middle thirties. This must be the new conductor, Joseph Rosenstock, just arrived on the Rotterdam.

Yes, it is! He is here with his bride and admits he is fascinated by tales of mad Manhattan and is glad to be here. He is greatly interested in the musical conditions of Manhattan.

"There can be no opera season without Wagner," he says, and adds that he is opposed to cuts in Wagnerian operas. "Those who care for Wagner at all," he says, "prefer to hear the entire opera, while the cuts will not prevent those who are bored from future boredom."

Although Mr. Rosenstock is a young man, even younger than Mr. Bodanzky was when he came to the same post, he has experienced a rapid rise to prominence. Since 1927 he has been the conductor at Wiesbaden, one of Germany's favorite opera houses. His first intention was to become a concert pianist, but when offered the position of second conductor of the Vienna Philharmonic Choir at the age of twenty-one, and the same year professor at the Opera School of Berlin, he abandoned his concert career. At twenty-seven he became first conductor at Darmstadt. And now he is here to preside as the guiding spirit of the German repertory.

Frederick Jagel, looking more joyful than ever, was next on the receiving line, telling of his son and heir, just a week old.

"Bon jour, Monsieur Guard." This must be a new singer, we thought.

"Bon jour, Monsieur. It is just Guard—plain Guard. I'm Irish, you know, from Dublin."

We met Nanette Guilford in the doorway looking radiant and very swaggy, too, sporting a cane to disguise her recent accident, from which she has so successfully recovered.

The success of the season is assured since this is not to be a season of problematic novelties but one of revivals of great masterpieces. The innovations lie in the choice of singers for the roles.

Maria Jeritza is to sing *The Girl of the Golden West*, a role which she has sung with great success in Vienna. Much is expected of Pinza as the Don in *Don Giovanni*. It is believed that Gigli will sing the role in *L'Elisir d'Amore*, so nobly done by Caruso. Who can portray Louise as admirably as did Farrar? It may be Bori, or one of our American singers—Grace Moore or Nanette Guilford. It may be that Mr. Gatti will favor his new tenor, Mr. Frantoul, with the role of Julian.

Whenever a difficult revival of an old classic is to be attempted Rosa Ponselle is usually called upon. We shall probably have the pleasure of hearing her as Luisa in Verdi's *Luisa Miller*. Will Lauri-Volpe be Rodolfo?

It is hoped that Edward Johnson will sing the wandering harp-player in *Sadko*. Of the seven new productions Mozart's greatest opera, *Don Giovanni*, a perfect gem in itself, will attract the greatest attention. It has not been heard at the Metropolitan in over twenty years, had its premiere in this country almost a hundred years ago, and is a work of a hundred and forty-two years' standing. At its first American production the entire Garcia family were in the cast. The role of Don has been sung by none less than Manuel Garcia, Maurel and Scotti,

while Donna Anna has been made famous by Maria Sontag and Nordica, and even preferred for an opening night by Pitts Sanborn's heroine in his book, *Prima Donna*.

There are music thinkers who believe that intimate operas, like Mozart's, even though they be exquisite miniature mosaics, perfect in design and polish, have no place under the same roof as heroic masterpieces like the *Ring*, *Tannhauser*, *Aida*, or *Norma*, but why should New Yorkers be deprived of the best possible production of a Mozart opera simply because the house is large?

Luisa Miller, which is one of this season's revivals, was Verdi's first success after *Ernani*. It preceded *Trovatore* and *Traviata*, and is almost eighty years old. In 1886 it was last produced here at the Academy of Music. The story is based on Schiller's *Kabale und Liebe* (*Intrigue and Love*) and the librettist arranged it in three acts, as *Love, Intrigue and Poison*. The music has decided dramatic worth.

Puccini's *Girl of the Golden West* had its world premiere here on December 10, 1910, with a cast which included Emmy Destinn, Caruso, Amato and Didur. The libretto is taken from the Belasco play in which Blanche Bates was starred.

Charpentier's *Louise* has not been given at the Metropolitan since Farrar's vivid interpretation of the title role.

Beethoven's *Fidelio* was heard here as late as 1927-28 with Gertrude Kappel as Leonora. Rimsky-Korsakoff's *Sadko* is the only American premiere scheduled. The Metropolitan has promised a fantastic background for this colorful story which is adapted from the Russian folk tale.

Of the new singers, Elizabeth Ohms stands out as a great Wagnerian soprano who has been a member of the Munich Opera Company for twelve years. She is a favorite at Covent Garden and is reputed to be a good actress. Another soprano, Santa Biondo, although born at Palermo, has spent most of her life in America and received her entire musical training here. She has studied with Gigli's coach, Enrico Rosati, and is well known in the American and San Carlo opera companies.

Of the two mezzo-sopranos, Gladys Swarthout and Eleanor La Mance both are American. Miss Swarthout has just finished a successful summer engagement at Ravinia Park and is well known in the Chicago Civic Opera Company. She started her career as a choir singer. Miss La Mance has sung with the San Carlo and America Opera companies.

Much interest centers about the tenors. Antonin Trantoul is the first French tenor to be engaged in several years. He is a native of Toulouse and saw active service during the war. He was wounded twice. He later became a member of the Opera Comique and of the Buenos Aires Company, and in 1922 joined the Paris Opera. The composer of *Fra Gherardo* chose him to create the leading role at La Scala.

Another newcomer to the tenor contingent is Edward Ransome, well known in Italy as Edouardo di Renzo. He is an American and received all his training here with Grace Doree. As a choir singer at Saint Mary the Virgin's Church he was outstanding.

Alfredo Gandolfi is known as the tall, handsome baritone of the San Carlo Opera Company. Fancredi Pasero is a basso favorably known in the leading opera houses of Europe and South America.

Several singers and conductors are deserting opera for other fields. Florence Easton has taken her sabbatical leave and is resting in England. Titta Ruffo and Feodor Chaliapin threaten to turn to sound pictures. Merle Alcock wishes to concentrate and Marion Talley has retired.

Clarence Adler Opens New Studio

Clarence Adler, pianist-teacher, has closed his fifth, and very successful, season at his summer colony, at Ka-ren-ni-o-ke, Lake Placid, N. Y. A series of midsummer musicales was given, at which the following artists were heard: Nanette Guilford, Helene



MISCHA LEVITZKI,

who sailed on the *Ile de France*, September 27, to fill many European engagements in England, France, Holland, Germany and Italy. On October 20 he will be soloist with the *Orchestra Symphonique* in Paris, under Pierre Monteux, and on November 9 he plays with the *Halle Orchestra* in Manchester, under the baton of Glasounoff. His recital appearances will take him to London, Paris, Monte Carlo, Vienna, Budapest, Milan, Torquay, etc., and it is also very likely that he will give a series of concerts in Spain. Mr. Levitzki will return to America early in January, his first concert taking place at Utica, N. Y., on January 9. He is also booked for a busy season here which will include a recital in New York in March.

Adler, Max Rosen, Sigmund Herzog, Clarence Adler, and The New York String Quartet.

Mr. Adler has now returned to New York and has opened a new studio on Central Park West.

Mme. Von Ende Joins Mannes School Faculty

As announced briefly in last week's issue of the *MUSICAL COURIER*, word comes from the David Mannes Music School of the engagement of Mme. Adrienne Remenyi Von Ende, distinguished voice teacher, for the vocal department, which includes already Frank Bibb. With Mme. Von Ende comes the well-known young singer, Otilie Schilling, who was prepared for her concert and teaching career by this notable artist. Changes in the singing department of the school were made necessary unexpectedly by the decision of Greta Torpadie, a valued member of the teaching staff for many years, to remain in Stockholm, Sweden, with her husband, and to make her home there permanently.

Mme. Von Ende, a daughter of the famous Hungarian violinist, Remenyi, and a god-daughter of Franz Liszt, had her education in Paris, and her first appearances in America were while on tour with her father. Later she toured with her husband, the violinist, Herwegh von Ende. Upon the birth of her daughter she retired from a public career and devoted herself to teaching, taking her place at once among the most prominent voice teachers of this country, and dividing her interest equally between voice development and the coaching of repertoire. She has been particularly successful in repairing voices injured by incorrect training. Some of the singers who have studied with her are: Laura Nemeth, whose La Scala debut gave her early a place of honor; Rosamund Young, heard as soloist with the Boston Symphony; Mary Mellich, formerly of the Metropolitan Opera, and Miss Schilling, whose recitals have won her wide recognition.

tion not only for the fine quality of her singing but also the high excellence of her musicianship. Miss Schilling was well schooled as a violinist before she became a concert singer.

Mme. Von Ende had made all her preparations for a lengthy stay in Europe, where she was taking five of her pupils to join a group of her students awaiting them there, when the invitation from Mr. and Mrs. Mannes to join the faculty of their school caused her to reconsider her plans and to postpone her European trip until the conclusion of the school year.

Harcum School Reopens With Record Attendance

Edith Harcum, concert pianist and head of the Harcum School in Bryn Mawr, Pa., recently returned from an interesting trip to Europe. Her itinerary included London, Sweden, Poland and Russia, and from these various places she collected many valuable bits of information to be used in her monthly talks to her music students during the year.

On October 1 the Harcum School reopened with a record attendance and with great enthusiasm on the part of the students, for each feels that she is an important personality and that her individual possibilities will be quickly recognized and developed.

Marie Miller Resumes Teaching

Marie Miller has returned from abroad and resumed her position as head of the harp department of the Institute of Musical Art in New York and also her private teaching at her studio. In addition, Miss Miller is booked for several concert engagements during this season.

Maud von Steuben as Soloist

Maud von Steuben, soprano, direct descendant of the Baron von Steuben of Revolutionary fame, will be heard as soloist when the Nathan Ensemble makes its appearance at Town Hall in New York on October 29.

DIMITRI TIOMKIN

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Women Who Helped to Make Schubert's Life Lyrical

THE year 1928, which marked the one hundredth anniversary of Franz Schubert's death, was punctuated with memorial celebrations in every part of the musical world. Contributing its little mite in honoring the memory of a composer the character of whose music and the amiability of whose personality especially endear him to all music-lovers, the Musical Courier published, in its issues of April 12, 19, and 26, 1928, a pictorial biography of the Viennese master together with a series of articles on the man and his works by well known musical writers and artists.

The year 1928 is dead, but Schubert will never die; consequently additional Schubertiana, if it be intrinsically interesting, should find favor with readers of musical literature at any time. Thus parrying the possible criticism of "too much Schubert," the Musical Courier is offering the accompanying series of annotated pictures of the women that Schubert knew and who exerted an influence on the course of his life and work. Almost without exception they were pianists or singers, members of

the artistic and literary coterie of which the composer was the central figure; and one and all they were enlisted in the cause of propagating the works of the young master. Some of them he has immortalized by dedications.

While all these gifted women were Schubert's close friends, only the names of Therese Grob and Countess Karoline Esterhazy have come down to us as the ones that inspired the tender passion in the young bachelor. The former he could not marry for pecuniary reasons, the latter because her exalted rank made it impossible.

Like Schubert himself, several of his women friends died while still very young. Particularly sad was the case of Sophie Müller, one of the most prized members of the Vienna Burgtheater. Possessed of rare beauty, a glorious voice and a musical intelligence that made her one of the best interpreters of Schubert's songs, she died, a victim of lung trouble, at the age of twenty-five. The young master, whose music she loved and understood so well, had predeceased her in 1828, at the age of thirty-one.



E. H. Gooch photo

FRANZ PETER SCHUBERT.

Born January 31st, 1797, died November 19th, 1828.



(1) THERESE GROB (1798-1875).

Oil Painting by H. Hollpein in the Vienna Municipal Collection.

Schubert had a deep and pure affection for the friend of his youth, Therese Grob, a gifted singer. He dreamed of making her his wife, but when he gave up his position as a school teacher and the assured income which it afforded Therese's parents married her off to a worthy mechanic. She had a glorious soprano voice, and sang the chief part in Schubert's F minor mass in 1814, the year it was composed and first performed.



(2) COUNTESS KAROLINE ESTERHAZY (1806-1851).

Water Color by A. Hähnisch, 1837

Schubert spent the summers of 1818 and 1824 on the estate of Count Johann Esterhazy in Zelesz, Hungary, in the capacity of music teacher to the count's children. He soon became deeply enamored of the charming Countess Karoline. When, on one occasion she asked him why he had not dedicated a composition to her, he cried impulsively: "Why, all my compositions are dedicated to you." Schubert's friends knew of his love for the young countess, and some of them repeatedly refer to it in memoirs of the master which they wrote. The difference in social standing made it impossible for the pair to marry.

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Women Who Helped to Make Schubert's Life Lyrical



(3) ANNA PAULINE MILDER-HAUPTMANN.
Lithograph by Leybold.

Court Conductor Reichardt said of the singer, Anna Hauptmann: "She has one of the greatest and most beautiful voices I have ever heard. Her carriage is queenly and her facial play is remarkably expressive." Beethoven chose her for his Leonore in Fidelio at the first performance of the opera in 1808. Mme. Hauptmann was also an impassioned and renowned Schubert singer. While in Berlin she strove to have Schubert's opera, Alfonso and Estrella, brought to performance at the Royal Opera there, but without success. It was she that urged Schubert to undertake the composition of the opera, Der Graf von Gleichen.



(4) KATHINKA BUCHWIESER.
Engraving by Johann Blaschke.

Among others, Kathinka Buchwieser was an enthusiastic interpreter of Schubert's songs. She invested them with so much animation and deep feeling, and so thoroughly identified herself with them that it would have been impossible to do them better. Schubert found great pleasure in accompanying this gifted artist in songs of his own composition.



(5) SOPHIE MÜLLER.
Engraving by Ender-Stober.

Sophie Müller was one of the leading members of the Vienna Burgtheater. "Hers was a glowing personality," wrote Anschütz, the actor; "charming were her features and her eyes beamed pure and soulful." Her preference was for Schubert's songs, and, according to contemporary estimates, she sang them, next to Vogl and Schönstein, with the deepest understanding and the utmost fervor. Schubert and Vogl loved to visit her, on which occasions she and Vogl sang for hours while the composer accompanied. In 1830, at the age of twenty-five, she succumbed to lung trouble.



(6) ANTONIE ADAMBERGER.

One of the leading actresses at the Vienna Burgtheater. She was a splendid singer, and to her fell the honor of giving Beethoven's Klärchenlieder, from Egmont, their first public performance. In October, 1826, she was one of the first to sing Schubert's Schöne Müllerin cycle and his Ave Maria before a gathering of connoisseurs which included Grillparzer, the great dramatist. Her beautiful interpretations did much to popularize Schubert's songs.



(7) IRENE VON KIESEWETTER.
Lithograph by Josef Kriehuber.

Like Mme. Pachler, Irene von Kieseewetter was an excellent pianist. She was one of the most devoted members of Schubert's circle, and loved to accompany his songs or play them in four handed arrangement with Jenger at the big Schubert gatherings that frequently took place in her father's home. To Irene Schubert dedicated the vocal quartet, Der Tanz (the dance), and when, in 1827, she had just recovered from a long and serious illness, he wrote for her an Italian cantata celebrating her return to health.



(8) MARIE LEOPOLDINE PACHLER.

Miniature by Abel, in possession of Dr. A. Heymann, Vienna. Schubert's friend, Jenger, introduced him in the home of Maria Pachler (Graz, Styria), a distinguished pianist and celebrated Beethoven interpreter. There, in September, 1827, he spent some of the happiest days of his life. A number of his songs are dedicated to her; for her little son the master wrote a charming Children's March.



(9, 10, 11) JOSEPHINE, MARIA ANNA AND KATHARINA FROEHLICH.

Crayons by Heinrich, from photographs. In the possession of the Society of the Friends of Music, Vienna.

The home of the sisters Froehlich (of whom Katharine was the "eternal fiancée" of the celebrated dramatist, Grillparzer) was a meeting place for the youthful art-loving set of Vienna. Here music was the chief diversion. "Music is to her what wine is to the inebriate. When she hears good music she is not mistress of herself," wrote Grillparzer of Katharine. Schubert was the beloved and honored central figure of this group. Josephine Froehlich, the distinguished vocal teacher of the Conservatory of the Society of the Friends of Music, was very close to Schubert. For her the composer wrote the superb serenade, "Leise klopf' ich mit gekrümmten Finger," the words of which Grillparzer had written at her request.

Anne Roselle Returns From European Successes

Anne Roselle recently returned from Europe where she had been since February. One of her first successes was a Berlin recital about which the critics spoke in most flattering terms. She was engaged to sing at the San Carlo of Naples, but a six weeks' illness altered her plans. Mme. Roselle was greatly upset over not being able to fill this engagement, but her disappointment was not for long, because as soon as she was

of Don Giovanni and Turandot. At Covent Garden she did three fine Don Giovannis and in Paris she sang the same number of Aidas. She returned to Dresden for three performances of The Masked Ball, and two concerts at Ostend completed her spring season.

Then, with her family, Mme. Roselle started in to enjoy a little vacation. A stop at Verona resulted in seeing her old friends, Zenatello and Maria Gay, and also hearing Pinza of the Metropolitan in an excellent performance of Faust. Next, the singer went to the Lido, where she enjoyed considerable swimming, after which she went on to Vienna, Budapest, and Salzburg for the festival, and then to Paris, and home on the S. S. Leviathan.

Much of Mme. Roselle's travelling in Europe was done by aeroplane. She was scheduled to be in London by May 22 and her last performance in Dresden was on the 22nd, which date could not be changed. The Covent Garden officials gave her a day longer, but insisted that she would have to be in London by the 23rd. So after singing Donna Anna in Don Giovanni in Dresden, she went by automobile to Berlin, arriving there at 4 a. m., next morning. At ten she left by plane for London, arriving the same day (the 23rd) about six o'clock.

The trip would have been shorter but for stop-overs in Hanover and Amsterdam. Holland looked particularly beautiful to Mme. Roselle from the air. It was tulip time and the red blossoms seemed to border every little piece of earth, framed with water. So fascinating did the country look that Mme. Roselle says she intends visiting Holland the next time she goes abroad.

It took Mme. Roselle but three hours to fly from Venice to Vienna, which ordinarily takes eighteen hours by train. She had the highest praise for the German planes, which she considers the safest of any abroad.

Mme. Roselle has made an excellent reputation for herself across the Atlantic. She has a number of return engagements booked there after the first of the year. She will do some concerts here in the meantime, under the direction of her new managers, Haensel & Jones. A Carnegie Hall recital, her first New York appearance in five years, is scheduled for Friday evening, October 25.



With some of the many flowers the singer received after her performance of The Masked Ball in Dresden.

well, La Scala sent for her to sing Turandot. And here she scored another brilliant success.

Next came an engagement to sing at Covent Garden and the Paris Opera, arranged by Mme. Roselle's Milan agent, Comm. Ferone. Before going to London, however, she went to Dresden for six performances



Canoeing at the Lido. Mme. Roselle carried her little mascot, Calaf, named after the tenor role in Turandot in which opera she has had great success.



With Prof. Krentzer, head of the well known business school in Budapest, visiting the Sachsische Schweiz, near Dresden, which Mme. Roselle calls a "heavenly experience."



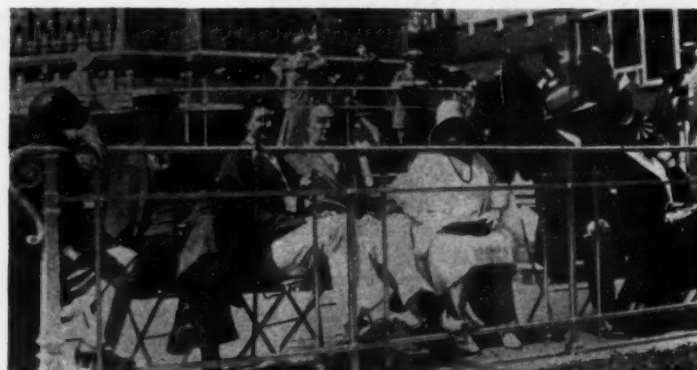
A NEW PHOTOGRAPH OF ANNE ROSELLE BY ŠORA OF PARIS



The singer and her family photographed in front of the Dresden Opera.



Mme. Roselle with her Austrian representative, Gruder Guntram.



Anne Roselle and her family attending the races at Ostend.



Arriving in Vienna via aeroplane from Venice.

The Metropolitan Opera Announces Its Plans for the Coming Season

Louise and The Girl of the Golden West Among the Popular Revivals—
Eight New Artists to Be Heard—Joseph Rosenstock
Replaces Artur Bodanzky

The Metropolitan Opera Company has issued its prospectus for the coming regular season, which lasts for twenty-four weeks, from October 28 to April 13. The novelties and revivals of the season include Sadko by Rimsky-Korsakoff, which will be sung in French; Luisa Miller by Verdi, and Don Giovanni by Mozart, both in Italian; Charpentier's Louise, in French; The Girl of the Golden West by Puccini and The Elixir of Love by Donizetti, both in Italian; Fidelio, in German.

The general conduct of the season will be as heretofore, with subscription performances Monday, Wednesday, Thursday and Friday evenings, and Saturday afternoons; popular priced performances Saturday evenings; matinee series of Wagner's works, and Sunday night concerts.

Comparing the list of artists in the prospectus just issued with that issued on July 12, 1928, for the season 1928-29, certain names will be notable by their absence. Among the sopranos the names missing are those of Florence Easton, Marie Sundelius, Marion Talley and Marie Tiffany. The mezzo-sopranos and contraltos remain the same, except for the absence of Merle Alcock. The tenors of last year are all announced as present this year. Among the baritones the names of Vincenzo Reschiglian and Titta Ruffo are missing. The entire list of last year's basses are also present in this year's prospectus. Among the conductors, Giuseppe Bamboschek's name is missing, and Wilfred Pelletier, who was assistant conductor last year, is now listed among the conductors.

There are also certain additions to the list. Among the sopranos, those announced as "new" are Santa Biondo, Elizabeth Ohms and Augusta Oltrabella. The new mezzo-sopranos and contraltos are Eleanor La Mance and Gladys Swarthout. New tenors are Edward Ransome and Antonin Trantoul. There is only one new baritone, Alfredo Gandolfi, and one new bass, Tancredi Pasero. Among the conductors the newcomers are

Joseph Rosenstock and his assistant, Erich Riede, both for the German repertory.

Washington, D. C., Planning to Build an Opera House

To Have Seating Capacity of 3,000 and
to Cost \$1,500,000

According to an announcement by Mrs. Wilson-Greene, sponsor of musical productions in the National capital, plans are on foot to erect an opera house in Washington, at a cost of \$1,500,000.

The Washington Music Hall Realty Corporation will be formed for the purpose. Architectural drawings have been made of the structure, which will seat 3,000 and will have a stage sufficiently spacious to accommodate the largest opera companies. There are to be twenty-six boxes in a tier above the orchestra seats.

Mrs. Wilson-Greene says she has received offers of cooperation from prominent Washington people and leading producers in other cities.

Yeatman Griffith Resumes Teaching

Yeatman Griffith, teacher of famous artists and teachers, recently returned from his vacation in Maine, has already resumed teaching in his New York studios, assisted by Mrs. Griffith, associate teacher, and Euphemia Blunt. The season promises to be another busy one for this distinguished pedagogue.

Mrs. Kelley Attends N. Y. State Federation Choral Contests

Mrs. Edgar Stillman Kelley, ex-president of the National Federation of Music Clubs

and at present national chairman of the finance committee, was the guest of honor this week at the New York State Federation Choral Contests which were conducted by Mrs. E. Hamilton Morris, N. Y. State president under the auspices of the Women's Exposition at the Hotel Astor.

This musical undertaking is noteworthy inasmuch as it is the first of the women's choruses in which only choral works by women composers were featured on the programs.

Mrs. Kelley will soon leave for a Federation lecture tour covering several states.

Chicago Civic Opera News

Among the newcomers engaged for the 1929-30 season, the Chicago Civic Opera management announces Theodore Strack, tenor, of the Karlsruhe Opera; Thelma Votipka, young American dramatic soprano,

who last season was with the American Opera Company. Florence Macbeth, who has sung many seasons with the Chicago Civic Opera, is returning after an absence of a year.

Musical Director Giorgio Polacco landed in New York last week after a six weeks' stay at his home in Italy. He will be in Chicago shortly.

Rosa Raisa and Giacomo Rimini have returned to New York from Buenos Aires, where they participated in one of the most successful seasons in the history of the Colon Opera.

Claudia Muzio arrived in New York on the Conte Biancamano and immediately left for Chicago.

The Chicago Civic Opera Company has installed microphones and a control board in the new opera house as a part of its permanent equipment, and thirteen productions will be broadcast during the 1929-30 season through the National Broadcasting Company.

Ravinia Opera Company Issues Statement

The subscribers to the guarantee fund of the Ravinia Company received a report for the season of 1929 from the office of Louis Eckstein, president, containing the following:

ARTISTIC STANDARDS

"Ravinia has just concluded the most successful season in its history. Artistically it has been credited by the press of Chicago with producing the finest opera to be seen on any lyric stage of Europe or America. The response of the public has been greater than ever before. It has been the rule, rather than the exception, that the free seats and standing places have been filled at every performance, as well as the reserved seats.

THE RECORD

"In the relatively brief season—ten weeks and three days—there were given thirty-three

operas. Two were entirely new to Chicago—Puccini's La Rondine and Respighi's La Campana Sommersa. Two were important revivals—La Vida Breve by de Falla, heard only at Ravinia and the New York Metropolitan, and Wolf-Ferrari's The Secret of Suzanne, a little masterpiece, too long neglected.

ADVERTISING CHICAGO

"Ravinia has continued its fine series of popular, national and children's concerts, the latter, especially, affording a training school for future lovers of symphony and constituting a vital contribution to education. All in all, Ravinia has served its purpose as a center of culture and as a force for the spiritual and esthetic development of Chicago. Because of Ravinia, Chicago and the

(Continued on page 34)

Last Minute News

Ithaca Conservatory Opening

(By special telegram)

Ithaca, N. Y., October 1.—Mrs. H. E. Talbott, of Dayton, Ohio, who was recently elected a member of the board of trustees of the Ithaca Conservatory and Affiliated Schools, is here for the opening events of the school year. Mrs. Talbott, who for so many years has been prominent in the advancement of music in America, retains her active interests in the Westminster Choir School, formerly of Dayton, now affiliated with the Ithaca Conservatory. Dr. John Finley Williamson, conductor of the Westminster Choir and founder of the Westminster Choir School, this season enters upon his additional duties as Dean of the Ithaca Conservatory. G. E.

Shavitch Announces Soloists for Syracuse Symphony

Among the soloists to appear with the Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, during the coming season are Josef Hofmann, pianist; Louis Graveure, tenor; Nanette Guilford, soprano; Tina Lerner, pianist; Hallie Stiles, soprano, and Max Rosen, violinist.

Chalfont Scores in Rigoletto

Word has been received by cable of the success of Lucille Chalfont in Rigoletto on September 26 at Turin in Italy. The soprano is said to have made a most favorable impression.

Goossens' Judith To Be Given in Philadelphia

Eugene Goossens' one-act grand opera, Judith, with libretto by Arnold Bennett, which was given with extraordinary flattering success under the direction of the composer at Covent Garden last June, is to be given in Philadelphia by the Philadelphia Grand Opera Company during the coming season, probably in December. This will be the first hearing in America of this highly important work, one of the very few genuinely modernistic dramatic operas which has ever had a success with the general public.

Ditson New York Store to Take Firm Name

It is announced that the business heretofore conducted in New York by Charles H. Ditson & Co., will be continued at the same address under the name of Oliver Ditson Company, Inc.

Gigli Ends Vienna Season

(By special cable)

Vienna, September 26.—Gigli's farewell concert on September 25 was a brilliant close to the tenor's Vienna season and his biggest triumph here so far. Frantic audience insisted on numberless encores.

(Signed) Bechert.

Rethberg Triumphs as Aida

The following telegram, received from San Francisco and signed "L," reports: "Elisabeth Rethberg as Aida overwhelming triumph. Biggest audience in history San Francisco Opera. More than 5,500 people packed all seats, standing room and aisles of auditorium, several hundred being seated on balcony back of curtain, with no view of stage. Critics unanimously declare her to be the most outstanding singer of our time."

Malatesta, Schipa and Morgana in Don Pasquale

(By special telegram)

San Francisco, September 28.—Last night, at Dreamland Auditorium, Donizetti's Don Pasquale was given a superb performance with Pompilio Malatesta in the title role, Nina Morgana as Norina, Schipa as Ernesto, De Luca as the Doctor. Salvoes of applause greeted the artists, and the aria of Norina and the Serenade of the tenor brought an ovation for Miss Morgana and Tito Schipa. The performance was conducted by Dell'Orefice of the Metropolitan. R.

The Worcester Festival

The seventieth annual Worcester Music Festival began on September 30 and will end October 5. A detailed review will appear in next week's issue of the MUSICAL COURIER.

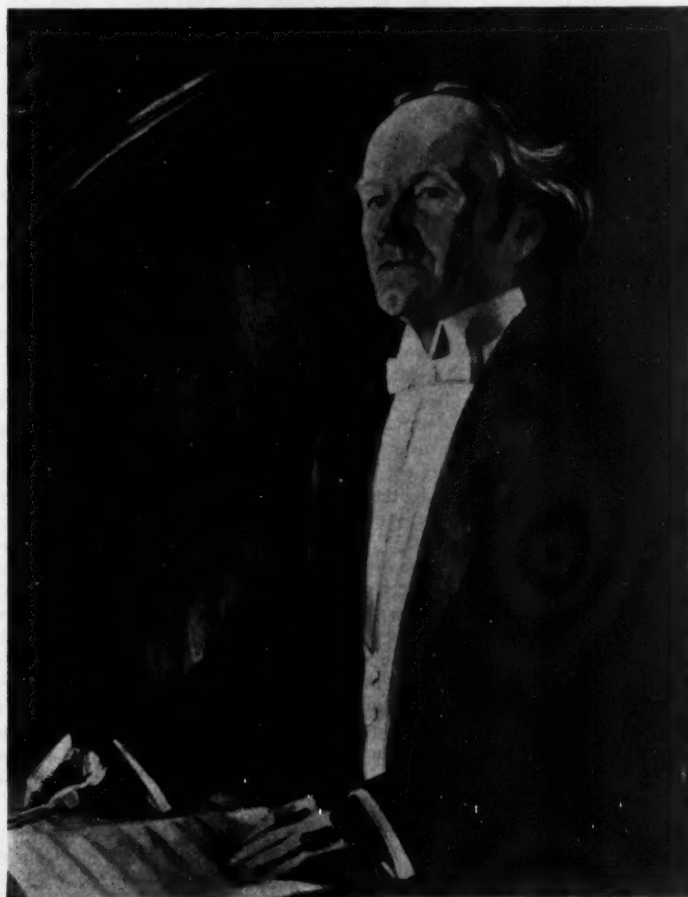


Photo by Jaeger & Goergen

ERNEST KNOCH.

A reproduction from a painting of the German Grand Opera Company's conductor, by Adolf Erbsloch, famous portrait painter of Munich.

MUSICAL COURIER

Weekly Review of the World's Music

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NEW YORK OCTOBER 5, 1929 No. 2582

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION,
ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST
24, 1912, OF MUSICAL COURIER, published weekly at New
York, N. Y., for October 1, 1929.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county
aforesaid, personally appeared Alvin L. Schmoeger, who, having
been duly sworn according to law, deposes and says that he is
the Business Manager of the MUSICAL COURIER, and that the follow-
ing is, to the best of his knowledge and belief, a true statement of
the ownership, management, etc., of the aforesaid publication for
the date shown in the above caption, required by the Act of August
24, 1912, embodied in section 411, Postal Laws and Regulations,
to wit:

1. That the names and addresses of the publisher, editor, man-
aging editor, and business manager are:

Publisher, Musical Courier
Company.....113 West 57th St., New York, N. Y.
Editor, Leonard Liebling.....113 West 57th St., New York, N. Y.
Managing Editor, Thornton
W. Allen.....113 West 57th St., New York, N. Y.
Business Manager, Alvin L.
Schmoeger.....113 West 57th St., New York, N. Y.

2. That the owner is:

Owner.....Musical Courier Company
Stockholders, owning or holding 1 per cent. or more of the total
amount of stock:

Musical Courier Company, 113 West 57th St., New York, N. Y.
Ernest F. Eilert.....113 West 57th St., New York, N. Y.
Alvin L. Schmoeger.....113 West 57th St., New York, N. Y.
William Geppert.....113 West 57th St., New York, N. Y.

3. That the known bondholders, mortgagees, and other security
holders owning or holding 1 per cent. or more of total amount of
bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the
owners, stockholders, and security holders if any, contain not only
the list of stockholders and security holders as they appear upon the
books of the company but also, in cases where the stockholders or
security holders appear upon the books of the company as trustee or
in any other fiduciary relation the name of the person or corporation
for whom such trustee is acting, is given; also that the said two
paragraphs contain statements embracing affiant's full knowledge
and belief as to the circumstances and conditions under which
stockholders and security holders who do not appear upon the books
of the company as trustees, hold stock and securities in a capacity
other than that of a bona fide owner; and this affiant has no reason
to believe that any other person, association or corporation has any
interest direct or indirect in the said stock, bonds, or other securities
than as so stated by him.

Sworn to and subscribed before me this 26th day of September,
1929.
[Seal] EDWIN H. EILERT.
(My commission expires March 30, 1931.)

You will find music nowhere unless you bring
some with you.

It doesn't really matter who started modernistic
music for it is too late to punish anyone.

"Preparedness" is a good motto in military de-
fense, and also in the pursuit of the musical career.

The Sun is publishing a series of illustrations
called Old New York In Pictures. We are waiting
for the one showing orchestral conductors wearing
white kid gloves on the concert platform. That was
the period, too, when many critics and professional

musicians here were not sure whether to consider
Wagner a genius or a charlatan.

This has been Safety Week in Chicago. All the
singers who have contracts with the new opera house
on Lake Michigan felt particularly safe.

The distinction of having been the first recitalist
of the New York season 1929-1930 falls to Yolanda
Greco, Italian harpist—and the first recital gave real
pleasure to a large audience.

The MUSICAL COURIER, in its fiftieth year of ex-
istence, feels sound of mind and heart, with hearing
as acute as ever, vision unimpaired, and especially
lively circulation.

Election time is with us again. Ask your candi-
date how he stands on the questions of jazz over the
radio, theme songs in the sound films, the future of
opera in English, and the present day value of the
Courante as a form of composition.

Arthur Honegger's Rugby, played recently in Lon-
don under Sir Henry Wood, was downed and held
for no gain, by the critics of that metropolis. Nor
did Converse's Flivver Ten Million rattle itself into
their favor. As a reliable news source reports: "One
critic detected post-Wagnerian and Strauss influences
and reminiscences, and remarked that while the work
evoked merriment, it was not joyous. Another found
it a 'sore disappointment.' The latter writer wished
there had been more Klaxon horn and factory whis-
tles and less formal music."

Some of the faithful admirers of the late Enrico
Caruso may recall that ten years ago—in 1919—he
celebrated the twenty-fifth anniversary of his operatic
activities. A gala performance at the Metropolitan
(where Caruso made his American debut in
1903) marked the event and the tenor was presented
with a flag of the City of New York, carried to the
stage by Grover Whalen, then secretary to Mayor
Hylan, and now Police Commissioner of this com-
munity. Caruso has gone but is not forgotten. His
name still lingers, as does the remembrance of his
lovely and finished vocal art.

Mascagni's attitude toward his Cavalleria Rus-
ticana, which brought him fame and fortune, is in-
teresting, to say the least. After a recent competi-
tion, in which ten young Italian composers had been
invited to write an opera for production at the Royal
Opera of Rome, in which the judges, of whom Mas-
cagni was one, rejected all the works submitted, the
composer of Cavalleria said that he would write no
more operas, because he is disgusted with the popu-
larity of what the world considers his masterpiece.
"I have written fourteen operas," said he, "all as
good as Cavalleria Rusticana, yet the world persists
in ignoring the other thirteen."

The idea which prevails in some quarters, that
Germany has better Wagnerian tenors than those
heard at our Metropolitan, should not hereafter in-
clude Munich. Brother Lawrence Gilman, of the
Herald Tribune, writing in that paper of September
29, tells of a recent Tristan performance which he
attended at the Prince Regent Theater in Munich.
Blech conducted, and Gilman says: "Perhaps he
(Blech) was hampered by the Tristan of the occa-
sion—an appalling creature whose name shall here
be mercifully suppressed; a bleating turnip of a
man, the worst of all the dreadful Tristans who have
done their best to ruin Wagner's masterpiece in our
hearing during the last quarter of a century."

The German Grand Opera Company experienced
considerable difficulty in New York last year. Then
Sol Hurok took hold of its destinies and the rest of
the tour was successful. There is no doubt that
Wagner opera is a draw in this country. This season
the company will undertake a coast to coast tour,
beginning in January, during which the following
cities will be visited: Philadelphia, Pittsburgh, Cleve-
land, Detroit, Milwaukee, Chicago, St. Louis, Omaha,
Kansas City, Cincinnati, Indianapolis, Baltimore,
Washington and St. Paul, with the Pacific Coast
being practically booked. This will keep the com-
pany engaged until about the first of April. Every
step has been taken by Mr. Hurok and his associates
to strengthen the organization as much as possible.
The enlarged cast is headed by Johanna Gadske and
Johannes Sembach and there will be new American
and new German singers, fresh scenery, costumes and
electrical equipment. Ernest Knoch is the con-
ductor.

Radio Advertising

At the World Advertising Congress in Berlin
there was a recent discussion of radio advertis-
ing. Count George Arco, well known German
broadcasting scientist, declared that one of the
drawbacks of radio advertising is the fact that
it reaches millions of people simultaneously,
and that these millions embrace such marked
differences and grades in mind and education
that it would seem to be an impossibility to ap-
proach them all with effective advertising ap-
peal. Another objection to radio advertising
was stated by Count Arco in the following
words: "Optical impressions last, whereas
acoustics, such as the spoken word, will quickly
vanish." Count Arco also questioned the value
of radio advertising because listeners-in are
sure to tune off any ordinary advertising talk.

These facts have already been recognized in
America, and it appears doubtful that radio ad-
vertising is showing the results expected by its
early advocates. Advertising experts in Amer-
ica have expressed their conviction that the
same amount of money spent in "visible" ad-
vertising would bring greater results than it
would if spent in "audible" advertising.

If the human race had the slightest tendency
toward gratitude it would no doubt rush to the
market places and purchase the products of the
manufacturers who give them so much pleasure
over the radio. Unfortunately, the dear human
public has no sense of gratitude whatever and
does not in the least worry its head about the
man who pays the piper. And as for respect-
fully and politely listening to the advertising
talk which is too often hooked up with the mu-
sical and vaudeville programs that are now be-
ing so lavishly broadcast, the average ungrateful
radio listeners does nothing of the kind, but
promptly switches off.

It must be remembered that with the modern
radio machine the finding of another station
where there is momentarily no advertising talk
requires but the twist of a dial; as the dial turns,
the stations come in and go out, and there are
twenty or more programs instantly available.
As a result of this, one must say, "The better
the receiving set, the less its value to the adver-
tiser." In the old days, when there were three
dials to be bothered with and a considerable
amount of trouble was involved in getting sta-
tions far and near, radio listeners might, indeed,
have hesitated to tune off a station simply be-
cause there was something annoying and bother-
some being broadcast; but today conditions have
changed, and along with far better reception is
also far easier tuning. Radio listeners may be
grouped fairly enough into two categories—
those who simply tune to a favorite station and
let it run from tea to bed time; those who sit
near enough to receiving set to reach the dial
and who pay sufficient attention to the programs
to tune in what they want.

The sort of attractions that are used by radio
advertisers have gradually improved until to-
day it is no unusual thing to hear music by the
best of symphony orchestras and the best artists
over the air. The expense of putting on pro-
grams by great orchestras or by great concert
artists is so great that it is a question indeed if
the ungrateful public will be sufficiently attract-
ed by this class of advertising to make it worth-
while. The idea is, of course, to advertise the
specified "hour" to such an extent in the news-
papers that all the world will know what to ex-
pect and will tune in on it. This is the means
adopted by radio advertisers to assure their ad-
vertisement of a "circulation." But the adver-
tisers are discovering that, after all, radio ad-
vertising is scarcely more than a mention of a
trade name, since people will not listen to ad-
vertising talk. The trade name is introduced
into the name of the "hour" and, actually speak-
ing, that is just all that the manufacturer re-
ceives in the way of advertising. Radio ad-
vertisers and advertising agencies are asking
themselves seriously the question: "Does such
a small amount of advertising with such an ut-
terly uncertain 'circulation' pay?" The answer
is as yet a mystery, but some day it will be
known to us all.

Variations

By the Editor-in-Chief

Through the courtesy of Herbert F. Peyser I am in receipt of an article from the *Zeitschrift der Musik*, the piece of writing having the terse title, *Erziehung der Volksschichten zur Kunst durch Sozialdemokratische Zeitungskritik*.

It appears that the writer waxed wroth over an utterance of the critic of the *Dresden Volkszeitung*, who said after a local performance of Haydn's oratorio, *The Creation*: "... as the oratorio form of composition is not being cultivated in these modern days, the vocal societies are compelled to feed on the heritage of the past. One can no longer listen with enjoyment and edification to the text of *The Creation*. The words are to be regarded merely as phonetics. On the other hand, the music remains a delight through its pure joyousness."

The wrothy commentator asks: "What is the use of choral bodies and of the choral repertoire, when such things are written by a critic on a paper which purports to lead the mass of people to contemplation and understanding of better things? Instead of trying to explain the Haydn text to those persons who might not be ripe enough to value its significance, the critic tries to make them despise it. The Haydn music would not be thinkable (denkbar) without its text. There is distinct danger in such stupid criticism. It is on a par with the happening of a few years ago during the throes of revolution in Germany, when the *Dresden Workingmen's Singing Society* performed Haydn's *The Seasons*, and omitted the word 'God' wherever it occurred in the text, and for 'Amen' substituted 'Freedom'. Perhaps the critic thinks that some Communist ought to rewrite the *Creation* text and set politically appropriate words to the 'purely joyous' music of Haydn."

During the pre-war days of press censorship in Russia, Sousa and his band were invited to play for Czar Nicholas at the Winter Palace in St. Petersburg. Some hours before the concert, a police commissioner visited Sousa at his hotel, where he was having tea with his soloists, Estelle Liebling and Maud Powell. The official explained politely that it was his duty to submit to the Censorship Bureau the texts of all songs to be performed at Court, and he desired to have the translated words of the arias from *Le Perle de Bresil* and *Lakme*, which Miss Liebling was to sing.

"But the words are in French and I don't know Russian," Sousa explained.

"It will be sufficient, if you write them in English," said the officer, "and the Bureau will translate them into Russian."

Sousa, an incorrigible wag, handed a pencil to Miss Liebling and asked her to set down what he dictated. Then he solemnly repeated the words of the two popular songs, *Annie Rooney* and *The Sidewalks of New York*, which were duly recorded, including several appropriate coloratura interpolations of "ah," "la, la, la," and "tra la la."

Taking the paper from Miss Liebling, the uniformed visitor made his exit with generous thanks, footscrapings and bows.

That evening, the texts of *Annie Rooney* and *The Sidewalks of New York*, both in Russian, appeared in the official program of the royal concert.

At the supper which followed, the puzzled Czar called Sousa's attention to the amazing texts, and the bandmaster deferentially admitted the prank he had played. Sousa reports that the Czar had a keen sense of humor, and between bursts of laughter, explained the joke to his entourage much to their enjoyment.

Far from being sent to Siberia for his daring Sousa was presented by Nicholas with a decoration, and the soloists received presents of jewels.

Sousa is very ill at this writing and intense sympathy and loving wishes go out from our entire public to the abidingly popular and beloved John Philip. He was stricken while on tour with his players and the hope is general that he may soon recover and resume the stirring performances of his inimitable and ebullient marches. Sousa added a distinctly national note to American music, originated new rhythms for marches and new touches in their orchestration.

At one of the forthcoming Philharmonic concerts under Toscanini, that conductor will present the symphonic dance from Hermann Hans Wetzler's

The Basque Venus, an opera which has been enjoying success in Germany of recent seasons. The work is based on Merimee's novel, *La Venus d'Ille*, and the text was written by the wife of the composer. Wetzler, now conductor at Cologne, had his own orchestra in New York many years ago, and through his instrumentality, Richard Strauss made his first visit to America, and led the world premiere of his *Sinfonia Domestica* with the Wetzler Orchestra in New York.

Charles Bowes kindly contributes the following from the *Decatur* (Ill.) Review of September 17:

"Bobby Hanks," youthful grandson of Sheriff Thrift, dolled himself up fancily Monday afternoon, all set for hearing the great Sousa and his band. He was all pepped up over the prospect of lending an ear to such harmonious band music and obtained a huge kick from the concert.

Upon arriving home he was bursting with enthusiasm. He sat down and proceeded to write his "aunt" and tell her all about the concert. The letter ran thus:

"Dear Aunt—
I just got home from hearing Sousa, the most famous band director in the world. The band played quite well!"
We ask you, how's that for music critic material?"

G. W. C., of White Plains, N. Y., asks whether there is any other *Liebstraum*, except the one by Liszt. "The" *Liebstraum* by Liszt enjoys the same distinction as "the" *Nocturne* by Chopin, "the" *Prelude* by Rachmaninoff, and "the" *Humoresque* by Dvorak. As a matter of fact, Liszt wrote three *Liebstraume*, published simultaneously, but only the one in A flat became famous—or, shall one say, notorious?

The Abell letter on genius, published in this department recently, continues to bring an aftermath of comment and suggestions. Here are some of the excerpts:

From Montreal—"Talent is something a man possesses; genius is something that possesses a man. Talent is something we cultivate; genius is something that sweeps us off our feet and carries us centuries ahead of the human race."

From Los Angeles—"Why try to define genius? Why not simply enjoy and adore it? Does one attempt to analyze the orchid or the rose?"

From Atlanta—"I do not think that genius is as rare as you say, for it can be found not only in art, but also in sports and in business. I consider Tilden a genius in tennis, Hoppe a genius in billiards, and Ford and Rockefeller geniuses in business."

From Southampton, L. I.—"It takes genius to define genius. You have not done it."

From Croton, N. Y.—"Talent copies; genius creates."

From Dubuque, Ia.—"Genius is of the essence of God. It defies explanation."

From Brooklyn, N. Y.—"I do not think that there is any genius living today. Strauss is a post-Wagnerian. Shaw is an imitation of German philosophers and French satirists. Edison has improved on other men's inventions. There is no genius among contemporary poets, painters, sculptors. Of the statesmen, Mussolini is the most capable, but he is not a genius."

From Detroit—"Genius does the most difficult things with ease."

From Bloomington, Ill.—"I agree with you that genius is a species of mental abnormality in one particular direction."

From Carteret, N. J.—"A talent does things well; a genius does them superlatively."

From Elmira, N. Y.—"Genius should not surprise us in these days of wireless, radium, aeronautics, radio, television, and the x ray."

From Chicago—"Genius is power of concentration along one line, and technical capacity to express that power in actual evidence."

From Nashville, Tenn.—"There is only one genius, God. In His great beneficence, he sometimes whispers to one of His children. That child becomes God's messenger to show frail humans how lowly they are compared to one who has communed with the Almighty."

From New York—"Modestly admitting that I am a genius, I offer you for your resistance the following definitions thereof."

"1. Genius is the faculty of visualizing the unusual or seemingly impossible plus the ability to carry out the idealization."

"2. Genius is an innate faculty of visualizing novelties in complete form."

(The foregoing is signed "Genius," and its writer adds: "To have signed my name hereto might have disproved my statement.")

From Cleveland, O.—"Critics are geniuses at not being able to recognize genius."

Regarding the last quoted definition, was it not Zangwill who said something like this: "Critics are created by God to discover men greater than themselves, but through a curious sort of blindness they fail to perceive them?"

Russell McLauchlin, of the *Detroit News*, goes this department one better, for he writes his *Themes and Variations* in verse, as follows ("O. G." means Ossip Gabrilowitsch):

"O. G." will start the season, at the keys and with the stick, and after that the music will be on us fast and thick. Fritz Kreisler, with his fiddle, will reveal unequalled power, soon followed by that singing gal, the stately Matzenauer. Next the accomplished Englishman, H. Bauer is the name, will demonstrate conclusively the reasons for his fame. Our Georges Miquelle, an artist and a most delightful fellow, will give an exhibition of his powers with the cello. Then follows Argentina, not by any means a stranger, and the ensuing evening will disclose the blond boy, Grainger.

The gifted Mme. Koshetz then will carol with the band and next the Duncan Dancers on our classic shores will land. The Yankee Opry Company will sing some famous ops. (I hope there's such an audience they have to call the cops.) Herb Hayner, British baritone, will make his local bow. Then Horowitz will agitate piano strings—and how! The team of Wells and Szanto will perform with might and main, and then the Aguilar Quartet which is, I'm told, from Spain. Sadah Shuchari, fiddler, and Yalkovsky, at the keys, will debut with the orchestra and doubtless greatly please.

That noted dusky minstrel, Roland Hayes, will utter song. Then come well-loved Denishawns, who've been away too long. Fred Alexander's singers will present some Christmas cheer. I. Schkolnik and J. Goldkette will adorn the dying year.

Gene Goossens then returns to us, to wave the stick as guest. Herr Kreutzberg and Miss Georgi will perform their dancing best. The stalwart Molinari—don't forget "The Pines of Rome"—will fill the hall, I'm willing to predict, from pit to dome. That wondrous child Menuhin, next will wield his famous bow, and then Miss Schumann with the band, a girl we're glad to know. The German Opry singers will perform, 'tis said, the "Ring." And next the famed Onegin, it's enough to say, will sing.

Staff Paine will shake the hammers on the festive xylophone, Miss Rethberg and J. Thomas will combine in dulcet tone. J. Schwarzmann, with the orchestra, and Geraldine no less, will share a week with the extremely gifted Myra Hess. Segovia, the Spaniard, next will strike the light guitar. The boys from Fisk will follow and how swell their programs are! The Windy City's Opry, so Dame Rumor handeth down, will thereupon remain a week in this delightful town. Gene Goossens once again will show his talents and good looks and—happy date!—we're visited by Alexander Crooks.

Then Schkolnik takes the baton and conducts to beat the band and Mischa Elman briefly seeks our hospitable strand. Ben Netzer, this fair city's pride and frequently its boast, unto a Sunday audience will gracefully play host. Miss Goodson, too long absent but of excellent report, will then assault effectively the grand pianoforte. And next occurs a day to bide in recollection bright; Brailowsky in the morning and Rachmaninoff that night.

The final month of this swift season notable will be for an extensive program by our Opry Companee. "Aida" will begin it, Cho-Cho-San's sad tale ensues, sweet "Martha" follows, luckless Mimi then our eyes bedews. And as a grand finale, what could be more fitting than the tragic "I Pagliacci" and the doleful "Rustican"?

Of such, O gents and ladies, is the season which impends. I've mentioned but the major dates, ignored the odds and ends. And that you much enjoy it all, from reveille to knell, is the devoted wish of

Yours as ever,

R. McL.

It was Emerson who remarked that it is as difficult to appropriate the thoughts of others as it is to invent original ones. In the case of the thieving class of popular music composers, the dictum of the philosopher would not apply. When they set out to pilfer, if they cannot read good music, they have it played for them by hand or by phonograph.

Some musicians know how to advertise thoroughly, as is proved by the attached professional card from a vaudeville journal, relayed to *Variations* by Arthur V. Frankenstein:

"At liberty, trombonist; hot and sweet, plenty pep, read and fake, can sing, play in tune, gold outfit, tuxedo, double at drums, dirt and flash, hot sock cymbal, ham lay off, young and good looking; some violin when needed; double stop and goofus."

If you don't believe this paragraph look for yourself in *The World*, of Sunday, September 29 (Second News Section, page 2N, columns 5 and 6), and you will find this headline: "Gives Up Musical Career for Fire Department Job."

"If it has come to be a question in music, of retaining the old gods or accepting the new Messiahs, I am afraid that I shall have to stay a fundamental-

ist, much as I cherish progress." So wrote Richard Strauss not long ago to a friend who relayed the master's credo to the *MUSICAL COURIER*.

At Lüchow's famous restaurant in Fourteenth Street, the food is not the only delectable experience offered to the patrons, for the Finck Quartet discourses music of an uncommonly high order both in selection and performance. Finck has presided there at the piano since long before the passing of real beer, and he has trained his string associates to give the instrumental foursome much of the character of a small orchestra. In the Finck arrangement, the Meistersinger Prize Song, the Tristan and Isolde Liebestod, Magic Fire Music, Johann Strauss waltzes, Liszt rhapsodies, operatic fantasies, and innumerable other examples from the standard repertoire, are done nightly with a degree of musical taste, tonal quality, and technical finish, which draw unfailing applause from the many connoisseurs who are addicts of the Lüchow cooking and the Finck music.

Caruso and all his Metropolitan colleagues used to be regulars at Lüchow's; Hunecker and Krehbiel found the beer and the playing much to their critical taste; De Pachmann and Joseffy rarely missed a late evening session at Lüchow's; most of the best known members of The Bohemians still go there, including Goldmark, Herzog, Fraemcke, Von Dönhoff, Rachmaninoff, Mengelberg, Stransky, Friedmann, Friedberg; and mingled with the musicians, one finds also a large scattering of actors, fashionable folk, sporting figures, movie stars, writers, painters, bankers, and kings of commerce.

Lüchow's is one of the few remaining landmarks of the old comfortable, convivial New York. And it is one of the few dining places of the moment where real and restful atmosphere prevails unbroken by the disturbing din and drone of jazz.

"Strangely enough," Finck told me the other evening, "we never get a request for jazz, but only for the best music, even though our guests often included such picturesque celebrities as Sande, the jockey, Sharkey, and Tunney, the pugilists, and any number of politicians from Tammany Hall, which used to be across the street."

Apropos, this is from the Daily Mirror:

MUSIC HATH CHARMS

Debussy made me crazy
Ravel drove me mad
Beethoven called forth heavy tears
Chopin made me sad.

Tschaikowsky gave me throbbing pulse
Brahms roused the lyric muse
But now my life is Hell indeed
I've got those Gershwin blues!

Late contributions to the genius discussion continue to arrive. There is Geoffrey O'Hara, who sends what he calls his "pet definition of genius," and it is this: "One who accomplishes the seemingly supernatural, instinctively." Along comes S. C., with another thought: "A genius is one who conceives great work, works greatly to execute and perfect it, and then says to the world: 'Take it or leave it.'"

By the way, everyone knows Emerson's often misquoted definition about "taking pains," but not so familiar is his other one: "He is great who is what he is from nature, and who never reminds us of others."

When bigger and better fugues are written, Bach will have to write them.

If Music is the handmaid to Art, some of the modernistic examples ought to get a month's notice.

In musical conservatories the new students probably are hazed by being asked to perform a modernistic work and then transpose it into another key.

Do not the modernists show insincerity and bias when they reject melody in art music but accept it in jazz compositions?

J. P. F. writes: "I don't know where that fellow who is reported by the papers as splitting hydrogen into two parts, got his earlier training, but doesn't it seem plausible to assume that at one period of his life he must have served as a music critic?"

Toscanini is active again in our musical midst. Doubtless many concertgoers will feel that symphony is to remain safe in the metropolis at least during this season.

LEONARD LIEBLING.

WHAT IS MELODY?

Eugene Goossens, the gifted English composer-conductor (whose opera, *Judith*, had a recent successful London premiere) is credited with remarking that, "The public think of melody too much in terms of Home, Sweet Home."

There are melodies and melodies, as everyone knows, and of its kind, Home, Sweet Home is a good melody, because it is direct, simple, and appealing to the ears that are not attuned to, for instance, the sophisticated sensualities of Wagner and the subtle suggestiveness of Debussy.

Melody is of many kinds, but fundamentally all melody is related, for melody is tune. There are homespun melodies for the plain people and there are cultured melodies for the musically educated. Sometimes the same melody captures the ears of both classes. Mozart, Schubert, Haydn, Beethoven, Schumann, Liszt, Wagner, Tschaikowsky, Dvorak, Mendelssohn, and others of the best composers, each sent forth a melody or two of that nature.

Folk song represents melody of the sort to which Home, Sweet Home belongs. In the realm of folk song are some of the most beautiful melodies in music. Many of them have been embodied in the pages of the finest classics. Beethoven, Schubert, Haydn, Mozart, Schumann, Brahms, and even Chopin (most musically aristocratic of all composers) utilized folk tunes in their works.

There are numerous persons otherwise musically receptive and intelligent, who could not find melody in music which Mr. Goossens would consider melodious, and that is because he belongs to that modern school which has grown away somewhat from the idea that melody is obvious tune.

It has occurred frequently that listeners who began their musical experiences by thinking Home, Sweet Home a great melody, finally wound up by preferring the melodies of the classical and romantic composers, and a few such listeners have even advanced to the stage of finding tune in Debussy, Stravinsky, and Schönberg.

There will always be a large public, however, for music like Home, Sweet Home. It is in great part the same public which dotes on poems about the fire-side, rustic love, mother, and baby, which considers The Empty Cradle a masterpiece of painting, and looks upon the current polyganna philosophies as the ideal guiding principles of life.

When you ask such persons to name the greatest melodies in the world they probably would select, beside Home, Sweet Home, Annie Laurie, Hearts and Flowers, and Remember, by Irving Berlin.

God bless their dear souls, such folks mean well but do not know any better, even though a few of them are being reclaimed by listening to good music on the phonograph, the mechanical piano, and over the radio—especially when it is explained on the air by the benign and stimulative Fra Walter Damrosch.

AMERICANS IN PARIS

Paul Landowski, in an excellent article in *L'Amitié Française* (September 15) points out that the chief interest in the historical mementoes of old Paris, is shown by American tourists and Americans resident in the French capital. Their support is generously evident, too, says M. Landowski, in artistic and other cultural and civic matters of Paris. He defends Americans against the charge that they are merely dollar spenders hunting light pleasure and dissipation in Europe.

As a matter of fact, our compatriots in the main are desperately earnest in their quest for knowledge when they venture abroad. They crowd the museums, galleries, historical sites and buildings, theatres and music festivals, and a goodly quota, too, attend summer study classes in Europe, or go there to write or paint or practise music in the quiet resorts of England, France, Germany, Italy, and Spain.

Many Parisians make the mistake of judging all Americans by a few ill bred, stentorian, and bibulous examples to be found along the boulevards or the bars of Paris, when they are not at the races, Maxim's, the Folies, or the Moulin Rouge. Evidently M. Landowski is more observant and understanding.

AN ALLEGORICAL GROCER

That famous old lady who kept a grocery store would not be given so much prominence in the pages of the *MUSICAL COURIER* if the results from her shop keeping had not been so remarkable. It seems that she lost on every article she sold, and still managed to live because she sold so much. Did she pick up her wonderful method while she was a music student? For that is how so many young musicians try to get along. They hope to be pianists some day

and, although they are not careful to get the correct muscular conditions or make every movement of the fingers perfectly right, they think they will become great pianists nevertheless if they practice eight hours a day for several years. They work at a Beethoven concerto and a Chopin sonata merely because they enjoy that music in spite of its being so much beyond their powers that they get an ache in the wrist and a stiffness in the hand which will eventually prevent them from playing at all. The old lady at the grocery might just as well sell a barrel of sugar at a great loss merely because she likes sugar. If she sold a bar of laundry soap at a small profit she would be on the highway to financial success. And if the piano student worked properly at Czerny and other exercises with a resulting freedom and suppleness he would be started on the career which Liszt and Rubinstein and other notable players have made conspicuous.

Singers are just as bad. They like to fancy themselves as Brunnhilde or Isolde, and then prevent themselves from ever becoming one by screaming away at Wagner's score long before their voices are placed and strengthened and under control. Yet they may be born for the part, both as actress and singer, if only they had run their little grocery at a profit on small articles and not at a loss on the big deals.

BEETHOVEN AND DEMOCRACY

Beethoven has now had more "Lives" than the proverbial nine of the cat. And there are more on the way. A very full and detailed work is now in the press. But one of the latest books on the Life of Beethoven has recently appeared in France and is the production of the eminent statesman, Edouard Herriot. Like many eminent French politicians, Edouard Herriot is an amateur musician. He plays the piano, probably about as well as the Italian Mussolini plays the violin; though both of these gentlemen, being purely amateur, do not come within the province of the music critic.

Edouard Herriot's work is valuable only to the extent of its influence in creating enthusiasm in the mind of the reader for the great composer. It is not a work of reference for musicians. It adds nothing to the world's knowledge of Beethoven and it sheds no new light on the sources of the composer's inspiration or on the correct interpretation of his works. All it adds, in fact, is Edouard Herriot's homage to the genius who has given him so much joy. The tribute is sincere and the enthusiasm of the writer frequently raises his prose to the borderland of lyrical poetry.

But Edouard Herriot is a politician, not a musician. And, moreover, he is an ardent champion of the Republican form of government of which he is so conspicuous an ornament. He even goes so far as to say that Beethoven found in Vienna the real spirit of democracy which was so essential in the development of his genius. This seems paradoxical; for Vienna during the Beethoven period was pre-eminently monarchical. It was the very opposite of a democracy. Beethoven, a stubborn, uncouth, boorish man by nature, would have chafed at the restraints of any kind of law, republican or monarchical. His so-called "spirit of democracy" would not have prevented an explosion of wrath and vituperation had he lived in democratic New York and been denied his beer by the prohibition amendment.

It is much more likely that the genius of Beethoven would not have flowered to perfection in the plain, matter-of-fact, unromantic conditions of a Republic, wherein everybody is equal before the law, and the lowliest is as good as his neighbor. However desirable this condition may be for the well-being of the greatest number of the inhabitants of a country, it is not the best possible hotbed for the flowering of the plant of genius. That Beethoven, the diseased, pock-marked, stunted, uncultured son of commoners, should have been received into the circles of the over-refined, blue-blooded aristocrats, encouraged by the emperor, treated as a friend by princesses and other ladies of title, applauded by gentlemen of the most immaculate tastes and education, was the strongest stimulant his emotional nature could have had, and the greatest spurs his genius felt throughout his ceaseless struggles for perfection.

The careers of Moliere in France and of Shakespeare in England were, in the main, like that of Beethoven in Austria. There is nothing to prove that the three of them would not have produced work of the same superlative excellence in a democracy where the laws and the standards of taste are made and set by the great majority of mediocrities. The indisputable fact remains, however, that Shakespeare, Moliere and Beethoven were patronized by their sovereigns and encouraged by the aristocrats of the nation, whose positions were not jeopardized by the success of men of genius.

TALKING AGAINST THE TALKIES

In Vienna, the executive committee of the Musicians' Union, has sent instructions to all the members pointing out that no good union man is allowed to take part in the production of sound films without having obtained special permission from the executives. Emphasis is laid upon the need of protecting the interests of the Austrian musicians against a possible loss of work through the extension of the sound films and other mechanical devices and the members are urged not only to pay strict attention to the instructions but also to see that their colleagues do likewise.

The intentions of the Vienna committee are highly laudable but it is to be doubted whether they will be able to stem the tide if the local sound films reach even approximate artistic perfection and the public shows a desire to accept them. The experience of Vienna in that regard will duplicate the experience of other cities, European and American, where already many orchestral musicians have been thrown out of employment.

It is a serious problem and at this moment no practical solution has been forthcoming except that the musicians work for the companies which make the films. Whether all the good unemployed musicians could be assimilated by the film companies is a matter that will regulate itself on the basis of supply and demand.

Meanwhile, Rio de Janeiro, in Brazil, is also heard from on the subject. The Centro Musical do Rio de Janeiro (an organization similar to the Musicians' Union here) is urging a law obliging the theaters to continue employing them or paying taxes which would revert to the benefit of the musicians. The Centro Musical intends to petition the Brazilian Congress, and to point out that the two largest theaters in Rio are now presenting talkies (well patronized, although they are in English) with other houses about to do the same.

The proposed law provides that:

1. All theaters not using orchestras because of talking or sound films be charged an increased tax amounting to more than the total expense of an orchestra and that the music used in the talking films, if foreign, be taxed.

2. The Centro Musical be placed on a basis whereby its members receive pensions and old-age relief, a practice similar to that followed in the railroad industry of Brazil and other pursuits.

3. A standard wage scale for musicians be adopted modifiable only through common consent of both musicians and theatrical operators.

Perhaps some such measure ought to be suggested also to our Congress by American unemployed orchestral players. Then, when our Congress has finished with Naval Disarmament, Prohibition, the Tariff, Wall Street Regulation, the League of Nations, the Debt Accord, Farm Relief, and sundry investigations of graft, politics, and Big Business, the respected and revered lawmakers of Washington might sometime get around to the question of doing some little thing for music and musicians in this rich and racy land.

MUSICAL SPAIN

An Associated Press report says that a committee of orchestra leaders in Spain, who say they represent 50,000 Spanish musicians, have petitioned the Minister of Public Instruction and Finance to take measures to protect them against the invasions of foreign jazz bands and talking moving pictures.

Fifty thousand professional musicians in Spain! That is news, indeed. The country has a population of some 22,000,000 people, so that about one out of every 440 is, according to the figures, a professional musician. And Spain has never been counted among the musical nations, in the sense that Germany, Italy, France and Russia are.

Spain has nine cities of more than 100,000 population; they aggregate about 3,000,000. As musicians gravitate towards the large cities, the bulk of the Spanish musicians will be found in these nine—say about 35,000 out of the alleged 50,000. That would make an average of some 4,000 to each city, giving

THE MacDOWELL COLONY NEEDS ADDITIONAL \$10,000

Appeal Sent Out by The New Hampshire Federation of Women's Clubs

As previously reported in the MUSICAL COURIER, the New Hampshire Federation of Women's Clubs has assumed the responsibility for the \$35,000 mortgage on the property of the MacDowell Colony in Peterboro, New Hampshire. Twenty-five thousand dollars has been raised and \$10,000 more is needed to pay off the entire mortgage.

The work that is being done by the MacDowell Colony in furthering the creative work of Amer-

ican composers, authors and artists, is too well known to need discussion here. The MUSICAL COURIER merely calls to the attention of all friends of creative art the appeal for this last \$10,000, and joins in the hope that the amount will soon be realized.

Contributions may be sent to Mrs. Edward A. MacDowell, Peterboro, N. H., or to Mrs. Fred U. Landman, Wolfeboro, N. H., treasurer of the Federation MacDowell Fund.

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Do not become the victims of high powered salesmen who represent all sorts of advertising schemes that cost you money for which you get nothing in return.

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Madrid, with a population of a little over 800,000, approximately 10,000 musicians—one person out of every eighty!

New York has a population of about 7,000,000; its musical union has a membership of between 15,000 and 16,000. That gives New York about one musician to every 433 inhabitants. Thus, in respect to its number of professional musicians, New York is about one-fifth as musical as Madrid, but three times as musical as the entire country of Spain.

All of which is very interesting and amusing—but there seems to be something wrong somewhere. Possibly somebody interested in statistics and who knows how to compile them better than we do, can find the answer.

YELLOW LIBRETTOS

The case of the state of New York vs. Earl Peacock, for the murder of his wife Dorothy, was decided last week, and now some millions of straphangers must seek another subject for their daily reading matter. It only remains for some enterprising composer of the future to take this tale for the plot of an opera. And what drama he will find! The young husband, crazed with jealousy, kills his wife in the dead of night. When he realizes what he has done, he smuggles the body out of the sleeping house, and conceals it in the woods. A week later, drawn by the curious psychological fascination that brings the criminal back to the scene of his crime, he returns and burns the corpse.

The famous Snyder-Gray murder, which furnished so many columns of copy for the tabloids, is equally rich in drama. It is in the yellow press that we find chronicled those disastrous upflarings of human passions which go to make up the background of most operatic music. In fact, if most of the stories of the great operas should happen now, in actual life, the sensational newspapers would carry Carmen's picture on the front cover, with the notation that Don Jose's own story was to be found on Page 16. The love of Tristan and Isolde would inspire won-

derful headlines, while The Barber of Seville would be ideal for one of those exposes of high society life which grace the Sunday edition.

To sum it up, go to the tabloids, young librettist. Consider these plots and be wise.

NAUGHTY VIENNA

Commenting on Viennese audiences, B. H. Haggin writes in The Nation for October: "Whether it is at a recital, a symphony concert, or the Opera that one listens to people talking, they give the impression of being unusually well equipped to listen and judge. One is surprised, therefore, by their behavior during performances: they talk in conversational tones, make nuisances of their librettos and scores, and consume candy noisily. It is even more surprising to find them uncritical. After a first-rate performance the applause is tumultuous and one's neighbors exclaim *fabelfast!*; after something third-rate or fifth-rate the applause is tumultuous and one's neighbors exclaim *fabelfast!* (wonderful). The contradiction between 'unusually well equipped to listen and judge' and 'uncritical' is a bit surprising and mystifying, but the comment on their bad auditorium manners is interesting.

Readers' Forum

Spirituals

Editor Musical Courier:

May I add my variation to the obituary of spirituals?

Mr. Newman's attitude toward this type of song stamps him as a person of rare acumen.

The party from Nashville who cites the Fisk Singers to strengthen the cause evidently does not know the negro, and one can tell at once that his age disbars him from a conception of these songs of earlier times. The "negro spiritual" of today has no more tonal or rhythmic relation to its parent song than it does to a 1929 composition.

Thirty years ago the singing of the Fisk Singers was amusing in those "old time" songs. The racial timbre had been replaced by years of culture. True, they gave the "traditional" rendering—but this was for concert, and each year finds the chasm wider.

Records are available only in memory of older Southern white people and a few negroes who have not absorbed imitation. Very little of the negro dialect one hears has that racial timbre.

To me the spiritual is absurd. However, other faults are found in much of the singing not spiritual, so I have decided not to interfere and just allow people who wish to go on singing—enjoying themselves and the spirituals.

It might be interesting to you to find that the mammy variety laugh and say, "Lor, chile, I'ze dis yere old and I ain't neber heerd no nigger sing like dat; dey's jis tryin' to go lac white folks." Notice that I said the mammy variety—the originals are gone and with them the "real."

(Signed) REBEKAH ELLISON JOHNSTON.

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The Chicago Musical College has awarded free fellowship or free scholarships to the following for the season 1929-30:

In piano to Sam Raphling, Herman Shapiro, Ernest Melbye, Ruth Conant, Margaret Barnes, Lillian Weiss, Florence Pass, Beulah Appleman, Evelyn Nelson, Mariam Ulrich, George F. Kalmus, Willie Goldsmith and Helen Pollenz, Chicago; Anna Pollic, Grand Rapids, Mich.; Carl McQuire, De Witt, Ark.; Ralph Squires, Morgan City, La.; Leonard Gay, Dallas, Tex.; Frances Middlemas, Helena, Mont.; Maurice Mount, Henrietta, Tex.; Nellie Nodel, Elgin, Ill.; Ralph Richards, Portland, Ore.; Mary Landee, Woodbine, Ia.; Atha Maude Bright, Haileyville, Okla.; Gertrude Shapiro, Rock Island, Ill.; Rose d'Amore, Punxsutawney, Pa.; M. Barbara McFadden, Shelbyville, Ind.; Russell Roland, Santa Anna, Calif.; Marjorie Dorn, Milwaukee, Wis.; Allen Simpkins, Abingdon, Ill.; Ida Krehm, Toronto, Canada; Lola Lutz, Fostoria, O.; D. Everett Roudelush, Appleton, Wis.; Janet Eisenberg, Waukegan, Ill.; Veda Proctor, Bridgeport, Ala.; Mary Q. S. Casey, Greenville, Ill.; Virginia Vanderbergh, Evanston, Ill.; Martha H. McAdams, Hawesville, Ky.; Alice Criss, Stuart, Nebr.; Ralph Bennett, Meridian, Miss.; Elena Crivello, Punxsutawney, Pa.; Fanchon R. Schneider, Toledo, O.; Lucy J. McHugh, Milwaukee, Wis.; Evelyn Osterburg, Glasgow, Mont.; Dorothy Louise Lane, Helena, Mont.; Helen Hanold, Clinton, Wis.; Mary Louise Gilkey, Buffalo, Wyo., and Ida Lustgarten, Omaha, Nebr.

Ravinia Opera Statement

(Continued from page 29)

North Shore are a better place in which to live and to rear your children. Because of Ravinia, the fair name of our city has been enhanced wherever music is known.

"Fortunately the summer was ideal for opera and symphony performances in the open. Had the weather been unfavorable the enclosed financial report as submitted by the public accountants who audited Ravinia's books would have been far different. Art pays dividends in beauty. It cannot be expected to pay in material things.

"Therefore deficits are the unvarying rule of opera and symphony. Nor is it possible to reduce them without drastic change in the policy of Ravinia. The public expects of Ravinia the greatest artists of the lyric stage. Having had them and enjoyed them for many seasons, its patrons will never be content with less, nor will the management contemplate any sacrifice of the splendid standards that have caused it to be acclaimed as the 'Bayreuth of America.'

"Indeed, to maintain those standards, costs must be increased; and with the need of increasing costs to maintain the Ravinia standard comes also the need of increasing the guarantee fund.

"The financial statement of the season has been laid before you and bill for your subscription is enclosed. Your cooperation is invited."

The financial statement showing the profit and loss of The Ravinia Company for the season of 1929 has been submitted by Scovell, Wellington & Company, certified public accountants, and is as follows:

Receipts from admissions, seat sales, program advertising and refectory	\$401,030.00
Expenses of operation, with no charge for rental of property or buildings or office rents and clerical force in Chicago or New York	614,917.86
Net loss	\$208,887.86
Guarantee fund for 1929 (exclusive of Mr. and Mrs. Louis Eckstein)	\$108,493.59
Guaranteed and assumed by Mr. and Mrs. Louis Eckstein	98,394.27

Winners in Chicago Civic Opera Scholarship Preliminaries

Out of the twenty-seven young artists who appeared for the preliminary contest for the Chicago Civic Opera European scholarships only six were chosen for the finals. They are: Edith Trewartha, Dorothy Detweiler, Helen Ornstein, Lydia Mihm, Frances Glickman and Agathe Lewis.

Dr. James Davies, music critic of the Minneapolis Tribune, Dr. F. B. Stiven, head of the college of music of the University of Illinois, and Dr. George A. Leighton, of the Cincinnati Enquirer, were unanimous in selecting these six girls for the final contest, to be held some time during October.

From these six not more than three will be selected by Manager Herbert M. Johnson. Musical Director Giorgio Polacco and Senior Conductor Roberto Moranzoni, of the Chicago Civic Opera, as recipients of the first Chicago Civic Opera European scholarships, which will entitle them to a year of study in

Italy. In voice to Dorothea Jennings, William Ross, Genevieve Livingston, Anne Shidler, Grace Bischoff, and Christine McIntyre, Chicago; Grace Cookro, Akron, O.; Opal Davis, Tuscaloosa, Ala.; Mary Kincheloe, Charleston, W. Va.; Ruth Wiland, Akron, O.; Vera Marjorie Fink, Evanston, Ill.; Frances Wirt, Youngstown, O.; Anna Roberts, Mobile, Ala.; Caroline C. Gray, San Francisco, Calif.; Dolly Nichols, Fostoria, O.; Eugene Creitz, Salina, Kas.; Louise Sellegren, Colorado Springs, Colo.; Helen Lieblich, Tulsa, Okla.; Godeyne Levine, Oak Park, Ill.; Frank H. Roberts, Galesburg, Ill., and William Pfeiffer, Wisconsin Rapids, Wis.

In violin to Anna Jacobs, Theodore Ptashne, Leonard Sorkin, Harold Kupper, Fannie Adelman, Frederick Dvonnch and Guila Bustabo, Chicago; Laura Lambert, Kiowa, Kas.; Grace M. Currie, Bemidji, Minn.; Elizabeth Long, Topeka, Kas.; Regina McGuckim, Akron, O.; Joseph Romick, Crockett, Tex.; Alice M. Randall, New Glasgow, N. S.; Alex Pevsner, Milwaukee, Wis., and Clara Wellman, St. Paul, Minn.

In composition to Glenn Bacon, Macon, Ga. In public school music to Maurice Mount, Henrietta, Tex., and Eugene Creitz, Salina, Kas. In dramatic art to Charles C. Courtney, Chicago, and Esther Rolfe, Muscatine, Ia. In cello to Margaret L. Hayes, Gary, Ind., and in organ to Margaret M. Kruse, Iron River, Mich.; Helen Gould Morton, Tulsa, Okla., and Allen Scovelle, Alton, Ill.

If they are successful in their work and show satisfactory progress, they will receive another year of training abroad, this time in France and Germany, and at its conclusion will be given auditions with a view to engagement with the company.

Obituary**MARION ANDREWS**

Marion Andrews, Milwaukee manager for many years, passed away on September 24, after a five days illness at Columbia Hospital in that city.

Miss Andrews was born forty-eight years ago in Milwaukee and for the past fourteen years was head of the Marion Andrews Concert Bureau, which brought to the city many of the world's most famous musical attractions. Miss Andrews was also the Milwaukee correspondent of the MUSICAL COURIER for many years.

Funeral service were conducted on September 26 at the St. Paul Episcopal Church.

FANCHON THOMPSON

Fanchon Thompson, an American opera singer who won some success in London and Paris a generation ago, died in Paris on September 26, after a long illness. She was forty-nine years old, and was born in Chicago. She studied singing abroad and was sponsored by Mme. Melba, appearing in the Romeo and Juliet production at Covent Garden in which Melba was the prima donna. From 1898 to 1902 Miss Thompson was engaged at the Paris Opera Comique, where she was acclaimed in the role of Carmen. When, two years later she essayed the part at the Metropolitan Opera House in New York she was not so successful and she did little in this country after that.

MRS. JACQUES COINI

Mrs. Jacques Coint, wife of a former opera director for Oscar Hammerstein, died in Paris on September 26 after an illness of several months. The deceased was formerly of San Francisco.

MAX DAREWSKY

Max Darewsky, composer and pianist, died in London, on September 26, of pneumonia. He was born in Manchester, England, thirty-five years ago, and was well known as a prodigy. He composed a waltz at five, "England's Crown," in honor of King Edward's coronation, at seven and conducted a full orchestra at eight. The deceased is survived by a wife, Ruby Miller, a prominent actress, and a brother, Herman Darewsky, a song composer.

MRS. MARTHA L. K. KEY

PASADENA, CAL., September 27.—Martha Louise Ketchum Key, widow of Francis Bruté Key, died here last night at her home, 686 South Grand Avenue, after an illness of several months. Mrs. Key was in her eighty-third year. She was born in Albany, N. Y., December 8, 1846, the only daughter of Richard van Rensselaer Ketchum and Adelia Pamela Ketchum, and was married in 1871. For the past thirty years Mrs. Key has resided in Pasadena, making occasional visits east. She is survived by one son, Pierre V. R. Key, editor of Musical Digest and New York music correspondent of many daily newspapers. S.

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Denver, Seattle, Portland and Los Angeles Enjoy Vocal Renaissance Under Lazar Samoiloff

Something akin to a vocal renaissance has been experienced in Denver, Portland, Seattle and Los Angeles as the result of four months of highly intensive and stimulating teaching done by Lazar S. Samoiloff, whose artists include Claire Dux, Rosa Raisa, Helen Stanley, Julia Claussen, Bianca Saroya, Dimitri Onofrei, Isa Kremer, Gabrielle Besanzoni—to mention but a few of the lyric stage—and Estelle Taylor, and Julius Bledsoe of Show Boat sound film successes.

In every city where Samoiloff has taught again this summer interest in singing has been heightened. Students not only have derived a new incentive under the influence of the Samoiloff idealism, personality and methods, but the public lectures delivered by the maestro in each city have given others the courage to sing, to learn to sing scientifically by taking regular singing lessons. Samoiloff's visit to the Northwest and California Southland has thus been beneficial to Show generally.

Though Maestro Samoiloff has held Master Classes before in these cities, excepting Los Angeles, his successes were greater than before in every community, while Los Angeles has quickly acknowledged with numerous enrollments the significance of his presence.

In order to come to Los Angeles Mr. Samoiloff had to shorten his classes in the Northwest. That fact, together with the heavy attendance in the classes and large list of private pupils made it necessary for the eminent voice pedagogue to teach eleven hours a day in Portland, where, by general request, one extra week was added, most members of the Seattle courses joining those in Portland, where an unusual amount of voice correction, voice building and placement was done between August 3 and September 2. Clubs and organizations were so much interested in the Samoiloff work as filling a great need in the Northwest that front page articles appeared in the Portland Oregonian, this leading paper placing also its radio station at the disposal of Samoiloff, who presented successful students' concerts over the air. Not a little of the success of the Portland class was due to the devoted efforts of Mr. and Mrs. S. Vann, well known music teachers of that city, who managed Mr. Samoiloff's classes.

If statistics mean anything, then the esteem enjoyed by Lazar Samoiloff will be aptly summarized in stating that he gave in Denver an average of sixty-five lessons a week at the Lamont School of Music, the entire student group of the vocal department joining his courses. This seventh Denver class resulted in no less than six pupils coming to Los Angeles to continue privately and in class with Mr. Samoiloff. Altogether the six weeks in Denver, from July 29 to August 4, was a period of exceptional activity. The opening lecture was attended by an audience of nearly 400 persons, and when Samoiloff closed after talking for one hour, the audience insisted on his elucidating further his ideas on singing. Speaking twenty-five minutes longer, Samoiloff had to answer questions then for nearly one hour. He had practically the same experience in Portland, and in Los Angeles interest in his work is so keen that he is considering holding a course of three paid admission lectures in which he will further speak on Singing, Radio and Sound Films.

Impresario L. E. Behmer, under whose direction Samoiloff came to Los Angeles, is highly gratified at the enrollments, there being every evidence of having a singers' and singing teachers' seminary under Mr. Samoiloff, the interest being country wide. That such a National Seminary is feasible is already shown by the fact that from Denver six pupils have enrolled; from Portland and Seattle three, from New York seven with others from Minneapolis, St. John, Wis., Kansas City, Dallas, Texas, and other states.

The Los Angeles classes were preceded by the try-outs for two scholarships. There were twenty-three contestants, who included several well known California professionals. Awards went to Mrs. Bonita Bidesson Fitzpatrick, coloratura soprano, of San Bernardino, a graduate of the University of Redlands, and to N. W. Bennett, a young Australian tenor who was on his way to New York City to study with Mr. Samoiloff. Learning that the maestro was in Los Angeles, Mr. Bennett immediately made arrangements with him, and as luck would have it, won one of the scholarships. These are greatly valued, not only for their monetary reward but also because their attainment carries with them a distinction proportionate to the international reputation of Maestro Samoiloff. Members of the Los Angeles jury in the Samoiloff contest were Mrs. Joseph Zuckerman, president of the Santa Monica Bay Music Association; Modest Altschuler, conductor of the Glendale

Symphony Orchestra; Impresario L. E. Behmer; Mrs. Charles White, John Westervelt, Mrs. William F. Reasner, and Alma P. Renner, the auditing committee of the Bay Cities Music Association.

It is understood that Mr. Samoiloff will soon be in a position to place many of his pupils in advantageous positions, because in Los Angeles, too, one of the most powerful broadcasting stations is said to be applying for talent endorsed by him, while negotiations are under way which will give him a unique and influential position as vocal supervisor at one of the big sound-film studios. As pointed out before, the advent of the distinguished voice expert has resulted in something akin to a "singing renaissance." Having had years of concert and opera experience, the teacher and friend of some of the foremost singing stars of the day, Samoiloff is indeed fitted, as a musician and as a teacher, to stimulate in singing what the word "renaissance" implies—a rebirth of that classic style of bel canto which means "tone beautiful." K. J.

Meisle on Nineteenth Trans- Continental Trip

Making her nineteenth trans-continental trip, Kathryn Meisle left New York on September 5 to join the San Francisco and Los Angeles opera companies for her fourth season within five years.

This successful contralto, who only recently returned from triumphs in opera in Germany, where she was hailed as an "artistically important representative of the contralto sphere," will be heard again in leading roles with both of the coast companies. Her initial appearance will be in San Francisco where she will sing for the first time the role of the Witch in Hansel and Gretel. This will be followed by appearances as Azucena in Il Trovatore and Amneris in Aida, which she has sung several times with these companies. Following the San Francisco season she will go to Los Angeles for several appearances in the same roles.

Immediately after these engagements, Miss Meisle will make her annual Pacific Coast concert tour, and will then move eastward, singing enroute in Arkansas, Texas, Kansas, Indiana and Michigan. Her eastern tour will begin on December 3, when she will open the Morning Musicales managed by Mrs. William S. Nelson at East Orange, N. J. Miss Meisle's busy season extends into late March, according to present bookings, and will cover the entire length and breadth of the United States, with several appearances in Canada in addition.

Notes from The Bowie Studio

Ena Berga sailed for Antwerp on August 17 on the S. S. Leviathan. She made her first appearance there at the Royal Francais as Lakme on September 28.

Miss Bowie, who had been visiting San Francisco for a few weeks, sailed for Europe on August 29. She went over to be present at Ena Berga's debut. After that she expected to go to Paris where she hoped to collect interesting material for the repertoire of her pupils for the new season. She will sail for New York October 9 on the S. S. Volendam and expects to reopen her studio on October 20; she has a very busy winter in prospect.

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Leginska and Orchestra to Tour Soon

Ethel Leginska, who has been summering in England, returned to this country recently and will begin her tour with the Boston Women's Orchestra on October 14. When Leginska and her orchestra played in May at the Keene Festival, when the Evening Sentinel commented as follows: "Ethel Leginska's second appearance in Keene at the Friday afternoon orchestra



ETHEL LEGINSKA

matinee with the Boston Orchestra Players, thirty-five pieces, equalled if not exceeded her first triumph, which is saying a whole lot when one considers that it was only twelve short months ago that she made her first bow to music lovers of this section.

"It is unwise oftentimes to present the same artist to an audience with so short a lapse of time, but the management of the Keene Chorus Club made no mistake when they engaged Ethel Leginska for this year's festival. The reception which was accorded her when she stepped to the conductor's stand to open the program must have warmed her heart, for it was genuinely friendly.

"From the time the first note was struck until the very end of the program the atmosphere of the theater was electrified with the dynamic, inspiring personality of a genius, a genius whose abilities seem magnified with the passing of time.

"Leginska gets results and she knows how to go about it to get them. Her every gesture, and she has an endless number, mean something and the music which she can get out of an orchestra is simply astounding. Members of the orchestra followed her sympathetically. So did the audience—with their eyes, for she is a fascinating figure when she has a baton in her hand.

"The first part of the program was given over to the symphony. From the New World in E minor, No. 5, by Dvorak, and included the following movements: Adagio, Allegro Molto, Largo, Scherzo Molto Vivace and Allegro con fuoco.

"It was a rare privilege to hear and see Leginska as pianist and conductor in Mendelssohn's Piano Concerto in G Minor. In this work Leginska held the audience spellbound with her art. One minute she was on her feet directing and then, with a lightning swift change, she was seated, her hands running deftly over the keyboard of her instrument. It was nothing short of sensational. The movements in the concerto were Molto Allegro con fuoco, Andante and Presto.

"The final number played by the orchestra and directed by the energetic and vivacious Leginska was Overture to Rienzi, by Wagner, and it was a grand conclusion to an extremely enjoyable afternoon. Walter E. Loud was concertmaster of the orchestra."

While resting in Europe, Leginska did some work on her new opera, The Rose and the Ring, libretto by Thackeray, and also completed a cycle of five songs to words by Arthur Guiterman. A few of her pupils went over to study and prepare their programs and concertos with Leginska for the coming season.

Since returning, Leginska has been rehearsing both her Boston Women's Orchestra and the Leginska Opera in English Company. She will probably be guest conductor at several European opera houses in March and sails on February 22 for Europe. She has been engaged by Lionel Powell to conduct the London Symphony Orchestra at its Albert Hall series of concerts on March 30.

New Appointment for Frank Bishop

Frank Bishop, pianist-teacher of Detroit, Mich., has been appointed director of musical activities at the Detroit Institute of Arts, a newly created position.

In connection with this work Mr. Bishop announces that he is offering a scholarship to a worthy young Detroit pianist, to obtain personal instruction under him in piano, theory and history. Mr. Bishop also plans to give a series of historical lectures and re-

citals, which he will correlate with the art of painting and sculpture, especially in relation to the art objects in the Institute.

Two More Persinger Prodigies

Two brilliant young pupils of Louis Persinger, well-known violinist, will make their initial bows to New York audiences in October. The first of them, Kayla Mitzl, a thirteen-year-old girl from Winnipeg, Canada, of Hungarian-Russian parentage, will play a recital at Carnegie Hall on October 18. Her program will include the newly discovered sonata of Bach (its first New York performance), Tartini's Devil's Trill sonata, the Lalo Concerto, and a group of shorter works by Zimbalist, Sabin and Chabrier.

The second youngster to be heard will be Ruggiero Ricci, an Italian boy, eight years old, who hails from San Francisco. Ruggiero will appear as soloist at the opening concert of the Manhattan Orchestral Society, in Mecca Auditorium, October 20, with Henry Hadley conducting. He will play the Mendelssohn Concerto.

Ruggiero showed a decided liking for music when he was in his infancy, and at five



RUGGIERO RICCI,

eight-year-old Italian boy violinist, who will be heard with the Manhattan Orchestral Society on October 20 when he will play the Mendelssohn Concerto.

years of age revealed the gift of a perfect sense of pitch. His parents finally decided to let him take up the violin, and his father, being a musician himself (though not a violinist), assisted him with the instrument to the best of his ability. Two years ago, Ruggiero, then barely six years of age, was brought to Louis Persinger, his father hoping he would become a "real" violinist. The youngster's progress was so extraordinary that within a year's time he walked away with the Oscar Weil Memorial Scholarship, won the gold medal of the Emporium Boy's Achievement Club, appeared for the Pacific Musical Society, and was featured soloist at the Municipal Christmas Eve Concert in the Civic Auditorium. Since that time all engagements offered to Ruggiero have been declined (much against the young man's will) in order that his study and natural development might proceed under normal conditions.

On November 15, 1928, the little fellow gave his first public recital at the Scottish Rite Auditorium of San Francisco before a distinguished audience which was frankly amazed at the youngster's virtuosity. The press and music critics of the West were unanimous in their praise of Ruggiero's playing.

Daniel Mayer Artists in Recitals

The first concert of the season announced by Daniel Mayer, Inc., is the New York debut at Town Hall, on Saturday afternoon, October 12, of the Cleveland String Quartet. This ensemble is composed of members of the Cleveland Orchestra, including Josef Fuchs, former well known New Yorker, as first violinist. Arthur Loesser, pianist, will assist the Quartet at this concert in the Ernest Bloch quintet for piano and strings.

The Russian Symphonic Choir will give a concert at Town Hall on the afternoon of October 20, preceding its sixth consecutive tour of the United States. The program arranged by the director, Basile Kibalchich, is comprised of many new numbers as well as some of the old favorites.

The Stringwood Ensemble is scheduled for two concerts in New York this season, the first of which takes place at Town Hall on the evening of October 23. Lee Pattison, pianist, of the celebrated Maier and Pattison two-piano combination, will make one of his rare solo appearances in a recital at Town Hall on the evening of October 26. The Musical Art Quartet will give a series of four Tuesday evenings at Town Hall, the first concert taking place November 26.

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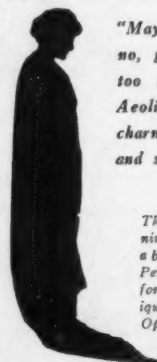
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Yon Studios Reopen

Constantino Yon, distinguished vocal teacher and pianist, returned from Italy on September 30, having spent the summer in the Villa Yon, Settimo Vittone. He will continue his work as organist and choirmaster at St. Vincent de Ferrer's Church, and as maestro of piano and singing at the College and Academy of Mount Saint Vincent on the Hudson. Only two days a week will be available for private lessons at the Yon Music Studios in New York City.

Pietro Yon, his brother, celebrated concert organist and composer, organist and musical director of St. Patrick's Cathedral, who spent the summer in New York, due to the illness of his wife, also began teaching at the Yon Music Studios on October 1. Pietro Yon will accept a few pupils in the three departments—organ, piano and composition—and also engagements for public recitals during the season. Due to heavy booking for both pupils and recitals, Mr. Yon wishes to invite new and former students and patrons to make reservations of time and dates as soon as possible.

Among the important events of the season will be the dedication of the new organ at Carnegie Hall, November 4; the opening of the new great organ at St. Patrick's Cathedral, date to be announced later; a private recital at the home of Myron C. Taylor; dedication concert in Indianapolis, Ind., and Dartmouth College, and many others this month and next.

Charles E. Griffith Tells of His Trip to the Orient

Charles E. Griffith, music editor of Silver, Burdett & Co., was the speaker at the Musical Round Table luncheon on September 23 at the Great Northern Hotel, his subject being Musical Experiences in Hawaii, the Philippine Islands, China and Japan. Mr. Griffith left America last April and returned August 1 just in time to take up his duties with the summer session of the American Institute of Normal Methods at the Lasell Seminary, Auburndale, Mass. He gave an interesting account of music in the Orient, and showed Round Table members and their guests printed music from these various countries and other material connected with music. The entire informal talk was of unusual interest.

Shaw Resumes Teaching in New York and Philadelphia

During the course of the summer session at the University of Vermont, where W. Warren Shaw was head of the vocal department, a series of student concerts was presented. At the final concert, according to the local press, "quality and quantity of music to satisfy the most exacting" was heard. As many as thirty-one pupils from Mr. Shaw's opera and oratorio classes participated in the program, which comprised solo numbers and also selections from Balfe's Bohemian Girl sung in costume. "Seldom does one have the opportunity in Burlington to hear a program in which so many first class singers appear," was the verdict of the press. "All showed the results of careful and intelligent training."

Following the close of the summer school at Vermont, Mr. Shaw has resumed teaching at his New York and Philadelphia studios. One of his artist-pupils from Philadelphia, Katherine Zita Rossi, met with tremendous success recently when she sang the role of Micaela in Carmen with the Star Opera

Company in Brooklyn, and again as Nedda in Pagliacci. She also won pronounced success when she appeared in a concert at Ocean Grove, N. J., with Pietro Yon.

Anna Meitschik in Pique Dame

The past season was marked by the revival in New York of various dramatic successes of years ago, and last week-end another of these was presented, by the Fine Arts Opera Company. This production was Tschaikowsky's Pique Dame, which was first given in New York at the Metropolitan Opera House in 1910. The cast on that occasion included Emmy Destinn, Anna Meitschik (as the old countess) and Slezak, with Gustav Mahler conducting. The Fine Arts Opera Company did not, of course, attempt such an elaborate performance as that given at the Metropolitan, but the presentation had its advantages—it was sung by Russian ar-

**ANNA MEITSCHIK,**

in one of her operatic roles, that of Martha in Moussorgsky's *Chowantschina*.

tists from the original score, and Anna Meitschik again assumed the role of the formidable old noblewoman whose ghost takes vengeance upon the perpetrator of her death. The appearance of Mme. Meitschik in this character was the outstanding feature in the 1910 performance, as may be seen from the following, from Harper's Weekly of March 15, 1910: "The production of Pique Dame at the Metropolitan compels high praise. It would be hard to imagine the chief roles better taken than they are by Mr. Slezak, Miss Destinn and Anna Meitschik. Mme. Meitschik, in particular, covered herself with glory as the sinister possessor of the secret of the three cards. Her monologue in the fourth scene, wherein she ruminates upon the triumphs of her brilliant past, is one of the most masterly pieces of musico-dramatic declamation that have been achieved on the Metropolitan stage." That this artist achieved another pronounced success in the revival of the opera is evident from the following excerpts from the New York press. The World says: "Anna Meitschik, as the fearsome Countess, acted her part with distinction," and the Herald Tribune states: "One of the best features of the performance was Mme. Meitschik's singing of her French song in the second act."

Lynnwood Farnam Organ Recitals Begin October 6

Bach and His Forerunners is the caption for the twenty organ recitals planned by Lynnwood Farnam, season 1929-30. These occur at the Church of the Holy Communion, New York, on Sundays, 2:30 p.m., beginning October 6, with repetition of each program on the Monday following at 8:15 p.m. The fall season embraces the dates from October 6 to November 10; a pause follows until April 6, 1930. A sixteen-page pamphlet gives details, including each program, accompanied by biographical information relating to such classic composers as Attanasio, Titelouze, Roberday, Raison, Grigny, Marchand, Byrd, Gibbons and Purcell.

Mr. Farnam's Bach recitals last season drew large audiences, who heard this master organist perform the complete Bach works for organ. Listeners this year will miss the kindly Rev. Dr. Motet, recently deceased.

Palmer Christian Dedicates Another Organ

On September 26 Palmer Christian dedicated another organ, the tenth this distinguished American organist has dedicated during the past twelve months. On this occasion Mr. Christian played the dedicatory recital on the new three manual organ at the First Congregational Church of Saginaw, Mich.

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The summer study thus offered free to the two winners will include complete preparation of their programs for public recital in New York City, Fall of 1930, together with the study of operatic roles. A two-room, kitchenette and bath apartment at the Papalardo Music Colony will be placed at the disposal of the two young singers. Full enjoyment of vacation possibilities at the Centreport Colony will be theirs from June to September. Bathing, boating, fishing, hiking, tennis—on the private court—and other summer sports will add to their pleasure during leisure hours.

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Music Notes From Coast to Coast

Birmingham, Ala. Dorsey Whittington, pianist and teacher, after conducting summer master classes at Winthrop College, will locate in Birmingham this fall, having joined the faculty of the Birmingham Conservatory of Music. His coming to this city is regarded as a decided acquisition to artistic circles and to the Conservatory faculty.

Catalogues are out announcing the opening here of a new school of music, to be known as the Birmingham College of Music. Guy Allen is director, and other members of the faculty include: Mrs. Guy Allen, piano and voice; Verna Tyler Kroh, piano and voice; T. M. Thomason, violin; Leta Hendricks Johnson, violin; Mrs. J. H. Hendricks, piano. The school will be located on the fifth floor of the Exchange Building, occupying the entire floor.

Weenonah Poindexter, head of the department of music of the Mississippi State College for Women at Columbus, Miss., has been the guest of Mrs. Victor Hanson in this city. The executive board of the Birmingham Music Study Club complimented Miss Poindexter with an elaborate luncheon at the Shades Valley Country Club. Those seated with the honor guest were: Mrs. R. C. Woodson (president of the club), Mrs. Victor Hanson, Mrs. E. T. Rice, Clara Hayden, Mrs. George C. Harris, Mrs. J. W. Basore, Beatrice Tate Wright, Mrs. E. G. Chandler, Mrs. Maurice Lackey, Mrs. Oliver Chaux, Emma McCarthy, Mrs. Roy Cox and Mildred Fly.

Orville Irwin, young Birmingham musician, has been appointed organist at the First Methodist Church, it is announced by Harry P. Armstrong, director of music for that church. Young Irwin is a pupil of Parvin Titus of the Cincinnati Conservatory of Music.

Lois Greene will be organist at the console of the new great organ in the McCoy Memorial Church.

Alice Graham has returned from an eight weeks' stay at the Cincinnati Conservatory of Music, where she enjoyed the summer master classes at that institution.

Edna Gockel Gussen, director of the Birmingham Conservatory of Music, has returned from Syracuse, N. Y., where she conducted a three weeks' normal for the Art Publication Society of St. Louis. A. G.

Buffalo, N. Y. Buffalo is anticipating an interesting and enjoyable season of music. Seven orchestral concerts are planned under the auspices of the Buffalo Musical Foundation, Marian De Forest local manager; Chicago Symphony, with Stock conducting; Boston Symphony, under Koussevitzky; Detroit Symphony, conducted by Gabilowitch, Kolar assisting; Cincinnati Symphony, with Reiner, and Cleveland Orchestra under Sokoloff. The afternoon concerts for school children will be presented by the Detroit organization, Edith Rhett's giving the preliminary talks. The same management is bringing the American Opera Company for a week's engagement in November.

The Philharmonic Concert Series offers La Argentina, Kreisler, Elisabeth Rethberg, John Charles Thomas, Serge Rachmaninoff, and the Westminster Choir, all under the local management of Zorah E. Berry, and given in the Consistory Auditorium.

The Buffalo Symphony Society will present at chamber music concerts, in the Statler ballroom, the Roth String Quartet of Budapest, Society of Ancient Instruments, a cello and piano sonata recital by Willem Willeke and Aurelio Giorni, Rochester Little Symphony with Eugene Goossens conducting, and the Gordon String Quartet of Chicago.

Five civic concerts sponsored by more than 400 leading citizens and under the management of A. A. Van de Mark are to be given by noted artists in combination with the Rubinstein Chorus of women's voices, under the direction of R. Leon Trick, and the Guido Chorus, Seth Clark conductor. The soloists will be Edward Johnson, tenor; Florence Austral, soprano; Sigrid Onegin, contralto; Ruth Breton, violinist, and Harold Bauer, pianist.

The Chromatic Club will present three evening concerts to be given by Muriel Kerr, pianist; John Goss, baritone, and the Lohr Trio with Margaret Adsit Barrell, contralto.

The Buffalo Orpheus will present its usual number of concerts, assisted by leading guest soloists. Dr. Theodore Bauer is the newly elected president.

Harriet Welch Snire presented her artist-pupil, Edna Zahm, in an afternoon musicale at the Wanakah Lake Shore Club before an enthusiastic audience. Miss Zahm evidenced an unusual capacity for emotional expression of varying moods, singing with impressive feeling and variety of tone color. Ethel McMullen at the piano shared in the ovation accorded the singer, the beautiful accompaniments being worthy of special commendation. Miss Zahm has gone to New

York to prepare for her recital to be given in Town Hall this month under the management of Richard Copley, later joining the German Grand Opera Company on an extensive tour.

The first concerts of the season will be given by John Philip Sousa and his band, in afternoon and evening appearances in Elmwood Music Hall. Winifred Bambrick, harpist, and Marjorie Moody, soprano, will be the assisting soloists.

Marcel Dupre, French organist, is to give a recital in the Church of the Atonement under the auspices of the church and the Buffalo chapter of the American Guild of Organists.

West Avenue Presbyterian Church, of which Bertram S. Forbes is organist, celebrated its fortieth anniversary with special morning and evening services, the excellent music for the occasion consisting of organ solos by Mr. Forbes and Edna Springborn, and soprano and baritone duets by Alice Brearey and Henry Potter.

The series of concerts given during the summer in Delaware Park by the Civic Symphony orchestra of seventy-five musicians under the leadership of Herbert Straub, sponsored by the Buffalo Chamber of Commerce with the cooperation of the Columbia Broadcasting System, proved a highly successful venture, thousands of people attending each concert, and many more listening to the programs which were broadcast. The soloists comprised Helen Oelheim, Alois Havrilla, John Barclay, Della Baker, Merle Alcock, Lois Bennett and Reinald Werrenrath. Buffalonians felt great pride in their young contralto, Helen Oelheim, whose success in New York City is well known, and whose beautiful voice, excellent interpretations and simplicity of manner endear her to the hearts of all listeners.

Doris MacMillan announces the opening of her studio for piano teaching. She has received her teachers certificate from the Cleveland Institute of Music, where Beryl Rubinstein was one of her teachers; she studied with Ethel Newcomb for two summers, her earlier studies being with Mary Larned.

Marvin Burr, teacher of singing, announces that he is now permanently located in Buffalo in his spacious studios and has a large enrollment of pupils. L. H. M.

Los Angeles, Cal. The final week of the Hollywood Bowl Symphony season was marked as usual by daily augmented crowds and increased enthusiasm. The Tuesday night program ran the gamut of human emotions and was not only satisfactorily delivered by Bruno Walter but most quietly and appreciatively listened to by a large audience. Thursday's program was a long one and at its close the audience rose to its feet and gave conductor Bruno Walter an ovation. Alexander Boriss, cellist, who was chosen from resident artists by the resident audition board, offered the E minor cello concerto by Servais, with a warm, vibrant tone and technical facility, playing a small composition of his own as an encore. Friday evening brought the largest crowd of the season, filling the Bowl to the brim. The soloists of the evening, the Norma Gould dancers, under the direction of Sylvain Hoack, interpreted Schubert's Unfinished Symphony and Tchaikowsky's Nutcracker Suite to the delight of those who came to see youth and beauty disport itself.

A fund was raised to buy a house which is being built on the rim of the Bowl, which, with several lots supposed to belong to the Bowl, escaped through a surveying error into the real estate market.

The closing night Bruno Walter received the laurel wreath. Mrs. Irish announced that the season closed without a deficit. The conductors for next season are: first two weeks, Alfred Hertz; next four, Molinari; last two, Eugene Goossens. Bruno Walter is a hope held out for 1931.

Lazar Samoiloff is in town for his master class. The two scholarships he offered were won by Bonita Fitzpatrick of San Bernardino, pupil of Estelle Hall Reade, and N. W. Bennett, unusual tenor, who arrived from Australia but a few days before.

John Smallman, well known chorus leader but seldom heard soloist, presented a program of modern French, early Italian and folk songs of all nations at the Pacific Palisades recently, with Lorna Gregg at the piano. He will shortly go on tour from coast to coast with the A Cappella Choir.

Dr. Bruce Gordon Kingsley has been presenting opera readings of the operas to be presented this season by the Los Angeles Opera Company at Bullock's.

Guido Casillotti is holding auditions for his Long Beach Opera Season Company.

Both Eugene Goossens and Howard Hanson have been conducting lecture courses and classes in the University here this season.

Alberto Jonas, noted Spanish pianist and teacher, recently completed a most successful summer class in Los Angeles, under the direction of Sherman Hill. The class was made

(Continued on page 39)

Music Notes From Coast to Coast

(Continued from page 38)

up of students and teachers from all parts of the United States.

A chorus of 1,000 voices is to sing Cadman's Eastward in Eden at the Convention of Negro Musicians in Fort Worth.

Armando Agnini, stage manager of the Metropolitan Opera Company, has begun work training the chorus of the Los Angeles Grand Opera Company.

A reception was given Mr. and Mrs. Alberto Jonas at the home of Miss Eachus, when Mr. Jonas delighted his hearers with a short program.

B. L. H.

Portland, Ore. The Portland Symphony Orchestra (Willem van Hoogstraten, conductor; Mrs. M. Donald Spencer, manager) will open its nineteenth consecutive season early in November, giving ten Monday evening concerts, five Sunday matinees, and five programs for school children. The Portland Choral Society, Mr. van Hoogstraten, director, will appear again with the orchestra.

E. W. Hobson, of Salem, Ore., formerly dean of music at Willamette University, has been appointed conductor of the Apollo Club of Portland. Mr. Hobson will succeed William H. Boyer, who resigned last season after having directed the chorus since its organization in 1908.

J. R. O.

Salina, Kans. A large and successful piano ensemble was organized and conducted by May Foreman Carr at the annual music week festival. Twelve grand pianos were on the stage, played simultaneously under Mrs. Carr's baton. Mrs. Carr is the wife of Raymond N. Carr, director of the Salina Conservatory of Music.

Raymond N. Carr, formerly dean of the College of Music of Kansas Wesleyan University, resigned that position on August 1 to found and become director of the Salina Conservatory of Music, the only independent school of music between Topeka and Denver. Immediately following the acceptance of the dean's resignation, H. C. Bernhardt, Ruth Foristall and Rudolph Peterson, all resigned to enter the new institution with Carr. Bernhardt had been head of the violin department of the Methodist University for twenty years, and Peterson had been associated with him as his assistant for some time. Miss Foristall had been teacher of piano there for six years.

Shunzo Mitani, holding a doctor's degree from the University of Cincinnati, was secured to teach harmony, theory and composition. Agnes Patterson, graduate of Horner Institute of Fine Arts, was engaged to teach dramatic art. Walter Brown and Clarence Sawhill were added to head up the woodwind and brass.

The new conservatory has just closed a very successful first year with an enrollment of 374, and is making accommodations for 500 for this fall. According to the new catalog, majors are offered in piano, violin and voice; courses conforming to the requirements laid down by the National Association of Music Schools and the Kansas State Board of Education.

Carr was dean of the School of Fine Arts of Des Moines University for five years before going to Kansas. He has written several books and songs, including Building the School Orchestra, a standard text book. He has had eighteen years experience as musician and educator.

V.

San Antonio, Tex. Flotow's tuneful Martha was presented by the San Antonio Civic Opera Company, which is sponsored by the San Antonio Musical Club. Mrs. Lewis Krams Beck, president, as the third in the series of four, in the beautiful Lone Star Sunken Garden of Breckenridge Park. The title role was sung by Mrs. Fred Jones. Her exquisite quality of voice was heard to fine advantage in this charming role. Her rendition of the Last Rose of Summer received prolonged applause. Nancy was sung by Mrs. Guy Simpson. Her portrayal was excellent and her rich quality of tone was admirable for the role. Lionel was sung by Charles Stone, who is a member of the American Opera Company. In the various solos his fine voice was also heard to excellent advantage. The scenes between Martha and Lionel were splendidly sung.

Special praise must be given Mr. Stone, as the stage direction was also in his hands, and it could not have been more capably done. Plunkett was sung by Warren Hull. The role seemed especially to fit his rich, resonant voice. The Spinning Wheel quartet and the Good Night quartet were excellently given and received much applause. These artists have appeared many times together, which makes for perfection in ensemble, which they most certainly have. The role of Sir Tristram Mickleford was taken by Lloyd Harris; his rich full voice was heard to advantage and he again demonstrated his

ability to act character roles and a knowledge of make-up. The small role of the Sheriff was well done by Louis Arbetter both vocally and histrionically. The costumes were beautiful.

Minor roles were taken by Raymond Pigott, A. R. Bacon, Ruby Janeeck, Pauline Buske, Cathryn Adkins, Barbara Brown, Marjorie Winters Glaze, Ursula Grisenbeck, Gisela Bauer Sutter, Eda Goldbeck and Manfred Gerhardt. Special mention must be made of the spontaneity of the chorus in the Fair scene, and of the good ensemble work. The scenery showed fine attention to every detail. The orchestra did good work under the direction of David Griffin, who conducts with surety and authority. An unusually large audience attended the production, it being necessary to place extra chairs to accommodate them.

S. W.

Seattle, Wash. A hurried glance over the summer's musical affairs brings one's attention to the very successful State Music Teachers' Convention, held at the Olympic Hotel, and which was the largest in the history of these annual get-togethers.

Concerts during the summer were few, outside those given at the stadium sponsored by the American Broadcasting Company. These concerts presented the A. B. C.'s orchestra, and were largely conducted by Francesco Longo, although such noted men as Alfred Hertz were guest conductors occasionally.

On the regular summer series given at the Cornish School by its faculty were concerts by the Cornish Trio, Louise Soelberg, pianist, and John Hopper, pianist.

The annual series (eighth year) of concerts sponsored by the Plymouth Men's Club has been announced, and has on its list Vladimir Horowitz, pianist; Jacques Thibaud, violinist; Hulda Lashanska, soprano, and Herbert Heyner, baritone, and the London String Quartet.

Another series, also very much a part of Seattle's musical life, is that being sponsored by Cecilia Augsperger Schultz. Mrs. Schultz has pioneered successfully in the matinee-musical idea in Seattle. The series will be given at the Olympic Hotel as usual, and will present Mary Lewis, soprano; Maria Montana, soprano; Giuseppe Martino-Rossi, baritone; and the Barber of Seville, presented by the Festival Opera Co. Myron Jacobson, local pianist and accompanist, will be the accompanist for all of the solo concerts.

A new choral organization, under the direction of Magnus N. Peterson, has been formed and will perform under the name The Chevalier Choral Club. Mr. Peterson is one of the well known vocalists of Seattle and has been a choir director for many years.

Nellie C. Cornish, returned from a trip to Europe, where she spent some time studying the curricula and methods of the various art schools, is back again at The Cornish School.

Bernhardt Bronson, specialist in voice development and vocal technic, has opened studios here. He is a teacher of wide experience and will give practical attention to breath control, tone production, diction, phrasing, stage deportment, facial expression, repertoire and other factors leading to a mastery of style and finish in singing.

Francis J. Armstrong, who has had a large class of summer students has returned from his vacation, and started his fall class of violin students.

Clifford W. Kantner is resuming work in his vocal studies. He has recently moved to new quarters in order to give more adequate care to his ever increasing class.

J. H.

Moore Pupil Gives Recital in El Paso

One of the most interesting summer events in El Paso was the piano-recital recently given there by Teresita Cochran of New York, who spent the summer in Texas studying with Francis Moore. A charming and dignified stage presence, a well-developed technic, power and good tone were demonstrated in all of Miss Cochran's numbers. There were moments of rhythmical uncertainty in the Bach gavotte and in Borodin's In the Convent, but in the Brahms Intermezzo there was real appreciation of the spirit of the composer, the tones conveying the mood of this beautiful number. Miss Cochran's musical intentions were sure and her playing gave much pleasure.

Miss Cochran was one of a class of twenty pupils which Mr. Moore conducted in El Paso. At the close of this successful summer course, Mr. and Mrs. Moore left for New York by motor, stopping enroute to give recitals in Marfa, Uvalde and Lubbock, Texas.

Thorner Moves to Larger Quarters

Owing to the heavy enrollment of pupils, many of whom have followed William Thorner to California, he has moved into a larger house in Los Angeles and has already started upon a busy season.

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Sousa Opens Chicago Season

The Livens Return—The New Block School of Music—Reception for Esther Harris—Conservatory and School Notes

CHICAGO.—The musical season was opened auspiciously by one of the most popular attractions of today and yesterday—the Sousa Band, which held forth on the afternoon and evening of September 22, at the remodeled and redecorated Orchestra Hall. To write a long review of this celebrated band would mean nothing at this time. Sousa and his Band are renowned the world over and the March King's new works are as young, as vital, as thrilling as those marches which made him famous years ago.

The soloists heard with the Band are also exceptionally fine and the enthusiasm of the public knew no bounds. Give the public what it wants and it will come en masse. It has been stated that the radio has hurt the music business. What about Sousa and his Band? They filled the vast Orchestra Hall twice in one day and they could have, no doubt, filled a convention hall of twice the seating capacity of the auditorium in which they played, so keen was the interest of the public in their twin appearances.

Orchestra Hall has been beautifully redecorated; the color scheme is most artistic; the new lighting effects should delight the ladies especially, who did not appear at their best in the past at Orchestra Hall under the glare of the shiny lights, and one can now face the proscenium without the need of colored glasses to protect the eyes. One can now listen to great music, beautifully presented with the comfort that comes from easy seats, proper lighting and good ventilation.

THE NEW BLOCK SCHOOL OF MUSIC

Among Chicago's newly incorporated schools of music is the Block school, the president of which is Samuel Block, an astute manager and a man of high attainments.

The Block School of Music is chartered by the state of Illinois as a non-profit-making institution, accredited by the state examining board and by the Board of Education of the City of Chicago. The courses of study conform to the musical and educational standards of the National Association of Schools of Music and Allied Arts. The school is located in the Lyon & Healy Building.

Leo Paradise is vice-president of the school and J. P. Block, son of the president, holds the positions of secretary and treasurer. Among the faculty members one finds such names as Cecile de Horvath, who is director of the piano department and upon whom has been conferred the title of honorary president. Harold B. Maryott, who is dean of the school, is director of the public school music and theory departments, in which he is ably seconded by a corps of distinguished teachers. In the voice department there are Arthur Van Eweyk, long prominent as a leading oratorio and lieder singer and a teacher who has to his credit many singers now before the public; Josephine Lydston Seyl, whose appearances in costume recital have made her popular with many clubs throughout the country. Amelia Birnbaum, Friederich Rittner and several other well

known violinists make the violin department as important as the piano and the voice. Guglielmo Somma, one of the assistant conductors of the Chicago Civic Opera, heads the coaching department. The harp, diction and languages, dramatic art and expression departments are in the hands of men and women who have been chosen not only for knowledge of their subject, but especially for their skill in teaching.

Though the school is young in years, it already boasts a faculty of fifty instructors.

Samuel Block is a man of wide vision for the future of music in America and especially in Chicago, and under his guidance it is foreseen that in the near future the school will become one of Chicago's most important musical institutions.

THE LIVENS RETURN FROM CALIFORNIA

After a summer spent in California, Sophia Brilliant-Liven and Michael Liven have returned to Chicago to reopen the Brilliant-Liven Music School. During the summer Mme. Liven taught at the Hollywood Conservatory of Music at Hollywood, Calif., where she had an interesting class. Among them was her talented artist student Miriam Mesirov, prize winner of the Greater Chicago Piano Playing Contest, whom she presented in recital at the Conservatory on August 12. Miss Mesirov played a program made up of Bach, Scarlatti, Gluck-Saint-Saens, Beethoven, Schumann, Schumann-Liszt, Grieg, Glinka-Balakirev, D'Albert and Chopin numbers in such manner as to win the full approval of the listeners. Miss Mesirov has been invited to play next season as soloist with the Philharmonic Orchestra of Los Angeles under the baton of Dr. Rodzinski.

The season has begun auspiciously at the Brilliant-Liven School and it looks like another banner year for these teachers.

RENE LUND'S ENGAGEMENTS

The season looks very prosperous for Rene Lund, well known baritone, who appeared on October 1, before the Rogers Park Woman's Club; on October 11 he will sing for the Edgewater Drama Club; later in the season he will give a recital for the Rock Island Woman's Club at Rock Island, Ill., and on April 25 will sing the baritone part in Hadley's Mirtle in Arcadia when presented by the Apollo Musical Club.

On September 29, as soloist at the Highland Park (Ill.) Presbyterian Church, Mr. Lund sang Stoughton's I Will Lift Up Mine Eyes and Stevenson's I Sought the Lord. This month he will sing the following: October 6, The Voice in the Wilderness (Scott) and Seek Ye the Truth (Ellis); October 13, The Lost Chord (Sullivan) and Prayer (Curran); 20, I Shall Not Want (Akers) and Sun of My Soul (Stratton); 27, Fear Not Ye, O Israel (Buck) and Come Unto Me, Ye Weary (Pinsuti).

AMERICAN CONSERVATORY NOTES

The American Conservatory began its forty-fourth season September 10 with an



MICHAEL LIVEN

unusually large registration. There has been no change in the management of the school. The officers are John J. Hattstaedt, president; Karleton Hackett, Adolf Weidig, Henriot Levy, associate directors; Allen Spencer, dean of the faculty; John R. Hattstaedt, manager and secretary, and Charles Haake, assistant to the president. Under the guidance of these finely equipped and experienced artists the school will continue to apply its aims along lines of superior musical endeavor and preserve its high standard of achievement.

The Normal Training School began September 28 with lectures on Pedagogy by the president, John J. Hattstaedt, and on Musical History by Leo Sowerby.

Practical courses of study in church music service playing and choir training will be under the direction of Frank Van Dusen and Leo Sowerby.

RECEPTION FOR ESTHER HARRIS

The faculty of the Chicago College of Music gave a reception and dance in honor of the president, Esther Harris, on September 21. Mildred Waldman, artist pupil, who has studied with Miss Harris for nine years, played several piano numbers. Miss Waldman left this week for the East to pursue her musical career.

HISTORICAL LECTURE SERIES AT BUSH CONSERVATORY

Bush Conservatory announces a series of historical lecture recitals by Jan Chiapusso, pianist, beginning at the conservatory on October 12 and continuing every Saturday afternoon thereafter until December 21. At each lecture Mr. Chiapusso will play the compositions discussed.

For the first lecture-recital Chiapusso has chosen Bach—the spirit of his time, his personality, organ works, cantatas, oratorios, etc.; for the second, October 19, Bach's piano works; for October 26, Old Instruments—composers of the sixteenth, seventeenth and eighteenth centuries; for November 2, Ornamentation; for November 9, Sonata Form; for November 16, Beethoven, the man and his work; for November 23, Brahms—his first symphony; for December 7, The Romantic School—Weber, Mendelssohn, Schu-



SOPHIA BRILLIANT-LIVEN

mann, Schubert, Chopin and Liszt; for December 14, Modern Composers—Debussy, Ravel, Albeniz, Respighi and Godowsky; and for December 21, Cesar Franck and Modern Russians.

OTHER BUSH CONSERVATORY NOTES

The advanced history classes, which will be held on Thursday afternoons this season, will be under the supervision of Herbert Miller.

Edith Trewartha, soprano, pupil of Erma Rounds, has been selected as one of six to sing in the finals on October 1 at the Auditorium Theater for the operatic scholarship in Europe, under the auspices of the Chicago Civic Opera Company.

Pearl Kaminsky, alto, pupil of Bush Conservatory, who was heard in a program of songs last week at the Great Lakes Naval Training Station, was so enthusiastically received that she was persuaded to return to Great Lakes next week to give another program.

Marjorie Barton, pianist, who received the Master of Music degree with the class of 1929, has been engaged as a faculty member of the Conservatory of the State Teachers College at Maryville, Mo.

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H. M. Shapiro Reopens New York Studio

H. M. Shapiro has reopened his New York studio on Riverside Drive. This well known pedagogue confines his teaching to advanced pupils and public performers, many of those studying with him being members of the leading symphony orchestras of this country. Mr. Kreiselman and Isidore Strassner, both of whom studied with Mr. Shapiro, are members of the Philharmonic Symphony Society of New York. Rudolph Bocho, another Shapiro artist, played in Carnegie Hall last November, when he created a splendid impression; he has appeared as assisting artist with Gigli, John McCormack and Titta Ruffo, and while on tour with them won many tributes from the press. Although Erwin Reichel, a young violinist who will make his New York debut this season, has studied



H. M. SHAPIRO

with world-famous masters, he gives most of the credit for the musicianship he has developed to Mr. Shapiro.

Mr. Shapiro is a native of Russia. His entire musical education was secured abroad, he having attended the Petrograd and Leipzig conservatories. His teachers included Prof. Hans Becker, of Leipzig. For fifteen years Mr. Shapiro taught abroad and also concertized extensively in European countries. He has been in the United States for fifteen years, but has not, however, concertized here, having devoted his entire time to teaching—always in New York.

Helen Chase Resumes Work

Helen Chase's work has so increased within the last two seasons that she has been obliged to enlarge her studios to cope with conditions. Perhaps this increase is due to the fact that Miss Chase is an up-to-date musician, who, feeling the pulse of the times, adjusts herself and her artists to its changes and requirements.

Miss Chase recently organized sight reading and repertory classes which were so splendidly attended that they will be continued this season with a large enrollment. Numerous Chase artists are to be found in the prominent ranks of the concert, opera, musical comedy and radio fields.

Grace Divine in Unusual Program

Grace Divine, mezzo soprano of the Metropolitan Opera Company, will present an unusual program when she gives her New York recital at the Town Hall on the afternoon of October 13. Her first group will consist of Bach's *Erbarme dich mein* and an aria by Handel, *Empio, diro, tu sei*, which will be given with piano and organ accompaniment. The following two groups include five numbers by Jean Sibelius and four by Merikanto. The concluding group will be made up of five Imaginary Songs of Slavery by David Guion which are still in manuscript and will be given for the first time.

Harriet Eudora Barrows Pupils Busy

Last season was a busy one for Harriet Eudora Barrows, well known Boston teacher. Recitals were given by Elsie Lovell Hankins, contralto, in Providence and Boston, with concerts extending into July; by Agnes Coutanche Burke and Dorothy Horan, contralto, and also pupils recitals in May and June which kept Mrs. Barrows on the alert. Alice Armstrong Kimball, soprano, was heard in joint concerts with Jacobus Langendoen, cellist of the Boston Symphony Orchestra, extending into the late spring. Many more dates of lesser importance were filled. The new season opens with many activities promised. Elsie Lovell Hankins begins her

season with a joint concert with Roland Tapley, violinist of the Boston Symphony Orchestra. Alice Armstrong Kimball, whose season starts in October, is booked into March with Langendoen, cellist. Other pupils giving individual recitals include Marguerite Watson Shaftoe, Charlotte Whelden and Viola Corbett.

Saminsky to Conduct New Emanu-El Festivities

Lazare Saminsky, accompanied by Mrs. Saminsky, has returned from his European concert and lecture tour to resume his duties as one of the directors of the League of Composers, and as music director of Congregation Emanu-El, New York. He will conduct the musical festivities to be given in connection with the dedication of the magnificent new Temple at Fifth Avenue and 65th Street.

In Europe, Mr. Saminsky conducted concerts with the Berlin Symphony, the Augusteo Orchestra in Rome (at the invitation of the Royal Academy), and in Milan under the auspices of the Conservatorio Monteverdi. The latter part of the summer he spent in a country place south of Versailles, composing, reading proofs of his fourth symphony, his "Psalm 137", and chamber orchestral works, Venice and Litanies of Women, which are being published by the Universal Edition in Vienna, Carl Fischer in New York, and Senart in Paris respectively. Among his concerts the Roman one, attended by a brilliant audience, was exceptionally successful. Those who heard this concert included Princess Mafalda, the King's eldest daughter, the Duchess of Assia, members of the U. S. Embassy headed by Mrs. Fletcher, Count Blumestil, vice-president of the Academy, Bernardino Molinari, the eminent head of the Augusteo, and Mrs. Molinari.

Spalding Sails for Annual Continental Tour

Albert Spalding has sailed for his annual concert tour of the continent, with forty-two concerts already booked. Opening in Stockholm on October 6, the tour will include three recitals each in Paris, Berlin and Vienna, two in Budapest and Rome, and orchestral engagements with practically every orchestra in Europe. Mr. Spalding's final appearance will be in Frankfurt on January 12, from which point he will fly to Cherbourg to catch the SS. Bremen. His American tour, consisting of about fifty concerts, will begin January 21.

Moiseiwitsch to Arrive October 8

Benno Moiseiwitsch, pianist, and Mrs. Moiseiwitsch sailed from Rio de Janeiro, on the steamer Southern Cross on September 25 and are due to arrive in New York about October 8. Mr. Moiseiwitsch's first New York appearance will be with the Society of the Friends of Music, in Mecca Auditorium, on October 29, when he will play the Schumann Concerto.

Rene Maison Scores in Paris

Reports from Paris tell of a veritable triumph scored by Rene Maison as Don José in a benefit performance of *Carmen* during the summer. Mr. Maison will soon be in the United States, where concerts will occupy his time until Chicago Civic Opera rehearsals start at the new opera house.

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Advantages and Disadvantages of Contests

The term "contest," as here discussed is taken to mean the popular style of Public School Music Contest as conducted today. That is, an event extending over a period of one day, in the county or invitation contest of smaller schools, to a week's festival similar to the all state contests. These may be judged by one person—or by several—depending upon the committee in charge. Events usually are: Orchestra, Vocal Ensemble Groups, Vocal Solo, Solo Instruments in Orchestra, and Piano.

The topic calls for the discussion of advantages and disadvantages of such contests. In collecting material, I have written to several supervisors. Their opinion of contests, as we now make use of them are rather more usable coming first hand from people who are in the actual field of work—and whose students have participated in the different events.

DISADVANTAGES

The disadvantages are as follows:

I. Limited size of groups which excludes the use of large number of students regularly enrolled in ensembles. For example: a certain supervisor states that he has "120 girls in his High School Glee Club." In many contests only twenty-four to thirty-two may be used. There is a tendency for students to become restless; they lose interest, desire to drop the Glee Club; there is a difficulty in eliminating voices. These are only a few of the problems encountered. This same supervisor states as a second disadvantage:

II. "Contests have already served their purpose, namely that of stimulating interest." The State of Wisconsin this year has eliminated contests altogether. In their place, this state has introduced the Festival Plan.

III. The number of contests held is over done. Each year there seems to be an increasing number of contests held—county, invitation, city, and several other varieties of music competition. All of these types are similarly conducted. Many schools participate in three or four different contests. This calls for preparation of several different selections, and the use of much extra time on part of both teachers and students.

IV. Necessary expenditure of funds for transportation and entertainment of contestants. This is no small disadvantage. Funds are used for contests which might be well expended upon the music department. A certain supervisor, already quoted, says: "A plan in orchestra where the teacher is trying to get instruments in orchestra, band, etc., put on your own public program, and instead of 'carting' the few who can play and do not need it (the playing), buy some instruments, thereby placing the money on the unfortunates. Build a Music Department."

V. The rivalry resulting from contests is detrimental to the best interests in music. It is often stated that pupils learn contest selections for this purpose only. In the Musical Quarterly for October, 1925, Mr. Carl Engel remarks: "The idea of music contests is successful because it brings out the instincts of rivalry and conquest. There is enough of heated struggle in life without deliberately and unnecessarily fanning the spark in childhood. If education—the most peaceful affair of man, reputed to be the best guaranty of civilization and a stable condition on our spinning globe—if the dissemination of knowledge can be brought about only by competitive methods, then our whole educational system is based on a fatal error, then our would-be improvers and reformers are our worst enemies. In any prize contest there must needs be a winner, or a small number of winners, and a great many losers. Jealousy is borne, strife is bred. The seed is laid for that rivalry from which springs war. There are things worth fighting for. But among them I should think one would hardly count the array of pieces for which those school children entered the lists."

VI. In the ranking system now employed, only one first place may be awarded.

VII. Poor selections used for contest material. This may be listed under two divisions: (a.) Ill adapted material. This does not mean necessarily poor material musically. But selections with extreme range, both high and low, for high school voices. The text of contest selections are also sometimes beyond the interpretative powers of high school students.

(b.) Poor material, musically. This is most likely to occur in the small contest

where a local committee makes the selections to be used.

VIII. Expenditure of too much time on contest selections. Quoting a second supervisor: "Too many public school music instructors spend too much time drilling on contest music, practically ignoring the other routine work. This makes a child's knowledge of music more or less brief. We are not trying to make professionals out of public school music students. We wish them all to appreciate more good music. This is not possible if months are spent by an organization on a contest number."

IX. The psychological effect upon a school that consecutively loses, year after year, is very bad.

REMEDIES

Before taking up the advantages of contests, the writer wishes to discuss in a general way some of the above statements of disadvantages.

Believers in contests contend that most disadvantages are not inherent of the contest itself, but rather to use to which the contest idea is subjected. With the exception of "money expended on contests," each and all of the foregoing objections may be remedied by the supervisor. For instance: (a) "The choice of poor material for contests." The supervisor is permitted to give his opinion upon selections. If a certain selection is not suitable for high school use, write the committee in charge, giving reasons for objections, saying frankly, "This music is too difficult, not suitable, etc." (b) The participation in too many contests. The wise supervisor will say, "My groups will take part in only one contest." (c) The spirit of too much rivalry is generally the reflection of the supervisor's attitude toward the contest. She can do much in instilling the idea of "not to win a prize or to defeat an opponent, but to pace each other on the road to excellence." (d) The use of limited numbers in groups may be made an incentive for good work, rather than a detriment. It gives the individuals something definite toward which to work. This also teaches the student the idea of good sportsmanship, if presented properly.

ADVANTAGES

The advantages are as follows:

I. Affords opportunity for comparison with other groups. Unless some means are afforded to measure our accomplishments with those of others, we are apt to become stale. This gives the supervisor opportunity to observe the work of others on standard compositions. It also gives the student an idea of differences in detail work—intonation, interpretation, balance, attack, release, etc. The student becomes more observing, not necessarily critical. However, he learns to speak in more definite terms about certain phases of music. This part of contests should be encouraged by the supervisor. After the contest discuss freely the different renditions. Tell the students before they go that they are to listen and observe with the idea of open discussion following the contest. After all, the contest is more or less what the supervisors make it. The attitude of the students toward contests is more often a reflection of the supervisors' ideas of the same.

II. Creates a greater interest in music. I know this is true in smaller schools. And, after all, the immediate need for music is in the smaller and rural schools. The students will make more effort to do good work, work out details more carefully, observe fine shadings of tone and balance, if they are anticipating a comparison of their work with that of another. Please understand this should not apply to contest selections only.

III. Contests properly utilized serve as an evidence of what has been accomplished as regular work of the year. This is not true when the supervisor unwisely uses the contest as an objective of the year's work. Too much time should not be given to contest selections. I should say "no" extra time. The performance in contests should be the natural outgrowth of the year's work, habits of careful study and good musicianship should be formed from day to day throughout the school year.

IV. Contests may be utilized to increase interest and appreciation.

V. Contests have educational value in establishing definite musical standards in the minds of students. They learn to hear with discrimination and to profit thereby.

VI. Contests serve as a means of interesting students in certain types of music which

otherwise might not interest them. This year, the committee in charge of the State Festival at Emporia selected Schumann and Schubert compositions for boy's and girl's vocal solos. I question whether many of the smaller rural schools in Kansas study Schumann and Schubert except under these conditions. This gives the small-school student opportunity to at least meet, if not to become intimately acquainted with Schumann, Schubert, and similar composers.

VII. Develops self-confidence and poise in performance before audiences. This is by no means one of the lesser advantages of the contest. It is interesting to note from year to year the improvement in the stage deportment and appearance of groups and individuals. High school students learn quickly by observation. Along with confidence, the ability to keep one's head is important, especially when one has an opportunity to render a selection only once before a more or less critical audience.

VIII. Community spirit is developed and contests cause music to be considered a thing belonging to both school and community. In group events the individual is submerged. The general effect is the thing sought. This in itself is good training for the student—especially the one who may have some tendency to grandstand. In either group or solo events the pupils realize the community and school are expecting nothing short of best efforts.

IX. Furnishes opportunity for discovery of outstanding talent. A very interesting paragraph pertaining to this advantage is written by Harold S. Dyer, Southwestern College, Winfield: "Just what percentage of the youth of today which participates in these contests continues the study of music through the stimulus received by competition is for someone to determine. It is worth considering. The American boy is becoming more sensitive to cultural and aesthetic influences regardless of this parental environment. This is reflected in the great increase of instrumental study throughout America, it is reflected in the influx of youth into singing of all kinds, perhaps some of this growth can be traced to contests. The tragedy of the misfit, as someone has called it, is seen in every profession, nowhere more outstandingly than in music. Until there develops a system of real measurement of talent early

in the grades, and until the findings be worked on by specific training for the talented, we must depend upon some such outside force as the competitive element to awaken interest among these students."

X. Contests emphasize the fact that persistent and intelligent effort will bring the student of average ability a higher ranking than mediocre and intermittent effort brings to the gifted student.

XI. Contests may serve to promote scholarship. No conscientious supervisor will encourage students to emphasize the study of music at the expense of other work. This was brought forcibly to my mind in the recent All-State College Men's Glee Club Contest. A certain club had very good reasons to believe it would place first, a baritone had a very unusual voice. At the end of the semester he failed in seven hours' work. He was removed from the club, the members knew why, realizing they perhaps sacrificed first place through the loss of one person. The director of this club was in position to be permitted to enter this man without the public knowing. He chose not to do so, certainly a most admirable thing to do.

XII. Contests develop the spirit of sportsmanship. This is certainly much needed in the musical fraternity of the present day. If you recall the article quoted from Carl Engel in the "Disadvantage of Rivalry," you will be interested in the reply found in Book of Proceedings of the Music Supervisors' National Conference for 1926: "In the Musical Quarterly for October, 1925, Carl Engel takes a fling at the contest 'movement' which he considers an enemy of music and society. Mr. Engel is noted for the accuracy and skill with which his shafts are aimed. Fortunately these poisoned darts were hurled at a phantom which does not exist in reality. If Mr. Engel would visit the particular contests he maligns, his nightmare would quickly disappear."

It is also interesting to note what E. H. Wilcox, University of Iowa, Iowa City, says: "During the last year it has been my privilege to visit a large number of contests, including the one to which Mr. Engel referred. I found the spirit of the All-Kansas Contest to be extraordinarily good. During the four days in attendance I did not hear an unsportsmanlike remark about a competitor,"

(Continued on page 46)

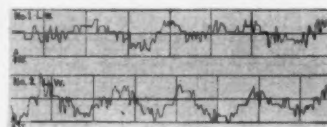
Vibrato Control Is Needed in Most Voices

Without vibrato a singing voice is emotionally cold, although uncontrolled and unrefined vibrato is undesirable and constitutes the so-called "tremolo," states Dr. Arnold H. Wagner of the College of Music at the University of Southern California, who has completed a three years' intensive research experiment to put control of the vibrato, a vitally important factor in voice training, upon a scientific basis.

Using a personally constructed voice-recording instrument which reveals on a super-

sensitivity of Iowa, with the collaboration of the eminent psychologist, Carl Emil Seashore.

After numerous experiments in which the voices of children, vocal students, university professors, graduate students in psychology and teachers of singing were recorded before and after training, Dr. Wagner clearly established the possibilities for control and refinement of the rate and extent of pitch fluctuation of vibratos already existing in voices. Also, that pre-adolescent boys and adults of both sexes can be taught production of the



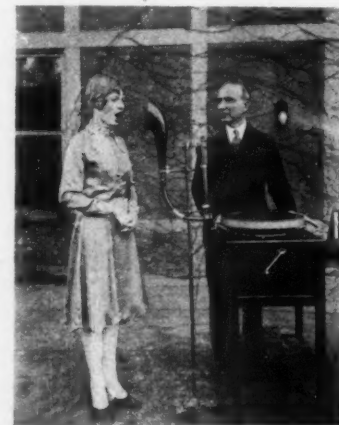
AN EXAMPLE OF THE VIBRATO of L. W., a vocal student. The graph shows (1) the vibrato before training, and (2) the vibrato after training.

sensitive moving picture film, facts of tone which escape detection by the ear, Dr. Wagner found that a singer's habitual rate of vocal quavers can be harnessed to rhythm and speeded up or slowed down at will as much as from 4.4 to 7.7 pulsations per second.

Unaccompanied tones from Orthophonic records of nine well known concert and operatic singers, including the voices of Lucy Marsh, Lambert Murphy, Martinelli, Royal Dadmun, Chaliapin, Jeritza, Ponselle, d'Alvarez and Caruso were used as models in training and for laboratory analysis through phonophotography.

During the study, Prof. Wagner visited the recording laboratories of the Victor, Columbia and Edison companies, where his idea was greeted with interest inasmuch as uncontrolled vibrato cannot be recorded for successful reproduction.

The research was carried on and tested at Columbia University, the University of Southern California and the State Univer-



DR. ARNOLD H. WAGNER, of the College of Music at the University of Southern California, measuring the emotional expression of a student who is singing into the horn of his phonophotographic device.

vibrato giving emotional warmth and color to the voice which signally enhances the beauty of singing. His findings have been endorsed by acousticians, scientists and psychologists.

MUSIC IN THE SCHOOLS AND COLLEGES

School Music in Florida

By Ruby Barrett Carson, Supervisor of Music, Miami Beach, Fla.

ORCHESTRA

The Ida M. Fisher High School Orchestra was first organized in 1926, as an extra curricular activity or club with eight members. As interest grew and membership increased, we were allowed two periods a week and, finally in September, 1927, "orchestra" was made a regular class, meeting daily.

Music as a solid or regular class activity has been recognized and approved by the National Educational Association, and the old question, "Would music credits be acceptable as entrance credits for colleges and universities?" has been and is being answered directly by many of the standard colleges and universities themselves. A recent survey entitled "College Entrance Credit and College Courses in Music" has been completed and is ready for distribution now from the National Bureau for the Advancement of Music.

Ida M. Fisher High School Orchestra won first prize in the State High School music contest in 1928 and received a beautiful cup presented by the City of Tampa in recognition of this honor. This year we again won first prize and received in recognition of our 1929 honors a cup presented by the National Society for the Advancement of Music.

Judges included not only outstanding musicians in the State of Florida but also men and women of national reputation.

I hardly think it is necessary for me to defend the position music occupies in the public schools, since educators everywhere agree to its value.

"Music is the Universal Language of Mankind," said the American poet, Longfellow,

and the incomparable "Bard of Avon" never put truer words in the mouth of a character than when he had Lorenzo say:

"The man that hath no music in himself
Nor is not moved with concord of sweet sounds
Is fit for treasons, stratagems and spoils."

Music which Roosevelt has called "The fourth essential of life" has comparatively only recently been added to the curriculum of the public schools. P. P. Claxton, while United States Commissioner of Education, said: "After the beginnings of reading, writing, arithmetic and geometry, music is the most practical subject taught in the public schools." The United States Commissioner of Education is the highest educational office in the United States.

The National Child Welfare Association, through its magazine, recently said: "Through music the child enters into a world of beauty, expresses his inmost self, tastes the joy of creating, widens his sympathies, develops his mind, soothes and refines his spirit and adds grace to his body."

So, in our school music we always keep in mind the ultimate aim, "The joy which music brings into the life of the child," and first of all we attempt to establish a love for the art. This we do through tuneful, interesting songs, by rhythmic toy orchestras such as we have demonstrated earlier this year, and by stories and pictures.

FIRST GRADE

The average child entering school in first grade has already acquired from parents and friends a large vocabulary of words with which to express himself. What about his musical vocabulary at this age? Unless he

comes from a particularly musical family or vicinity he has little or no tonal vocabulary. So our first task when he enters school is to establish a tonal vocabulary. This we do here in Miami Beach through imitation—applied to music in the form of rote songs. These songs must be short and have connection with something the child already knows—a doll, a pony, the baby. Some children at once perfectly imitate the teachers tune "up and downness" or pitch. These are placed in the "choir". Others follow to some extent, but imperfectly. Still others drone along on one low tone—called monotonous. This last group at first must be listeners. We do not allow them to sing with the group because if allowed to do so they hear only themselves and fail to hear the correct tone—so the more they sing the worse they would get. If allowed to drone along they form a habit which sometimes continues throughout life of "talking the song" instead of singing it. As the "singers" sing together, the "listeners" listen, and then every day the teacher gives individual help to each listener. As they improve they are placed in the singing choir and feel a very definite promotion. At the beginning of this semester, Mrs. Robillard's 1B were three-fourths listeners; Miss Kummer's 1A, one-half listeners, who were not able to carry the tune. Now all have learned to sing except three. One mother came to me and said she felt if her child had not had this very definite individual help he would have gone through life without being able to sing just as she herself had. In the 1A classes this year we also started preparatory sight singing, and the teachers feel that it has been very successful. Miss Mable Kummer will give a short demonstration lesson of first grade work.

SECOND GRADE

Following the 1A, the 2B continues rote singing, longer, more difficult tunes, and, most important of all, each child has a music book of his own and reads music by note for himself. Here children learn the tune from the printed music. Mrs. Salmon will give a short demonstration lesson. I per-

Educators of Note

FRANKLIN DUNHAM,

one of the best known music educators in America, has long been interested in the democratization of Music Theory, the subject of Music Appreciation. For many years Mr. Dunham was the director of music at Fordham University Graduate School. He is a specialist in class methods in music appreciation at various university summer schools, and at the present time is Director of the School and Educational Department of the Aeolian Company. He is also a former president of the Music Education Exhibitors' Association.



sonally consider first and second grade music work very important.

THIRD GRADE

Most music teachers agree that third grade work is about the most delightful of all from a teacher's viewpoint. Here they continue the work started in the second grade; rote songs and still more difficult sight-singing. This year in Miss Craig's 3A room I have had the pleasure of seeing and hearing thirty children sing at sight as easily and fluently as they read stories from their readers, simple exercises which they had never seen before. To look at printed music and get the thought and content at sight is more than many adults can do. This has

(Continued on page 44)

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MUSIC IN THE SCHOOLS AND COLLEGES

School Music in Florida

(Continued from page 43)

been accomplished by third grade pupils in Miami Beach schools.

FOURTH GRADE

The Fourth Grade work marks another innovation in the child's musical experience,—two part singing. This we start through "rounds" such as the old familiar "Three Blind Mice," in which each group has to keep "his" tune regardless of what others are singing.

MUSIC APPRECIATION

A very important part of our music work in all grades is the music appreciation lessons in which we endeavor to make the children familiar with the best-known classics, the lives of the composers, etc., facts that will make them better able to judge and appreciate the music they find all about them.

FIFTH AND SIXTH GRADES

The fifth and sixth grades continue the part singing as started in the fourth grade, and have still more difficult problems in rhythm and music reading.

ACKNOWLEDGMENT

I want here and now to give credit where credit is due—to the grade teachers who are each day teaching the music to their group. Each week I prepare a definite outline for each teacher, just what to teach and how to teach it. These outlines the teachers have faithfully followed with the results you have just seen demonstrated.

APPLIED MUSIC

More and more schools are offering applied music in their curriculum. Tampa and Bradenton and many other schools have already made much progress along this line—offering instruction in violin, piano and different orchestral instruments in the schools in classes. We are just this year starting this work in a small way, and were fortunate in having Mrs. Katzentine, one of our fourth grade teachers, who has with considerable sacrifice on her part been teaching a class in violin, immediately after school closes Tuesday evenings. This class has been the beginning of our Elementary School Orchestra of which we have been so proud.

JUNIOR-SENIOR HIGH SCHOOL MUSIC

This brings up to Junior-Senior High School, and I will endeavor to sketch over

THE RIGHT WAY TO SING

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this work hurriedly. Since these children have already had six years' training in music when they reach Junior High, it is only required of them once weekly instead of daily as in the elementary grades. Whether it should be offered daily is a matter of debate, but with only one music teacher for both schools I assure you it is impossible to have it oftener here in Miami Beach. The seventh grades often ask me when they reach Junior High, "Why can't we still have music every day?"

Since nine-tenths of our students go out in life to be consumers rather than producers of music, in Junior High we undertake to make them better, more intelligent listeners or consumers. Only by training the general public to be more discriminating consumers of music can we hope to raise the standards of the music producers. So we study form, design, and construction of music; hear and analyze some of the best classics, study the operas; read current musical events; have current musical magazines available in the music room. Boys and girls learn to listen for diction, phrasing, dynamics vibrate in a singer; learn to watch bowing and listen to intonation in a violin; study the rudiments of harmony—all to the end that they may better appreciate good music and learn to differentiate between the genuine and the imitation in music.

For those students in high school who wish to continue to actually participate in music we offer boys' and girls' glee clubs, which are always overcrowded, and an orchestra. With their work you are already more or less familiar, so I have demonstrated only the orchestra.

In the boys' glee club we do regular four-part male chorus work. At the Tampa contest our boys' glee club won first prize.

The girls glee club affords training in first and second soprano and alto parts, facility in reading music, and in general choral technique. This also includes training in tone production, diction and interpretation of song. Last year in the State Contest our girls ranked fourth—this year they won second prize. The school trio (chamber music) also was given first place. Individual soloists winning honors in this year's state contests were: Ludwig Schwarzkopf, cello, first prize; Henry Robbins, vocal, first prize; Elmer Novak, clarinet, second; Frank Coffin, cornet, second.

The trip to Tampa would have been well worth while even if we had come home empty handed. The inspiration we received from seeing what other schools in the State are doing musically, the helpful criticisms we received from recognized musicians, and the extreme effort and self-discipline we had

to experience—were all very valuable training. Quoting from Rufus Steele, in his address on April 28:

"Music does not mean as much to us as our food. It does not mean as much to us as our clothing and shelter, but after the basic requirements of existence are satisfied and man attains the comparative peace of mind in which the spirit awakes, music becomes one of the cornerstones of his intelligent world."

The Damrosch Radio Series

The first of the 1929-30 Damrosch programs is scheduled for Friday morning, October 11, at eleven o'clock Eastern Standard time over WEAF. Following last year's general plan there will be four series of concerts graded to suit the mental development of children from the third grade through high schools and colleges.

In order that such adults as are eager to take up the study of symphonic music may get special benefits from the concerts, Mr. Damrosch has arranged a fourth series to meet their particular needs. This series also will appeal to high school and college groups.

Each series will include twelve broadcasts. The programs for the two younger groups—that is, Series A for the third and fourth grades, and Series B for the fifth and sixth grades—will be presented on the same Friday. On alternate Fridays the two advanced series—Series C for the seventh, eighth, and ninth grades, and Series D for the high school and college students—will be given. Entirely new programs for the four series have been worked out by Mr. Damrosch during the past three months.

This course is intended to supplement the musical instruction already given in the schools. In developing these radio lectures, the same idea used last year will be followed, introducing the younger children to the instruments in the "musical family," taking up in detail the various kinds of instruments, and touching upon forms in symphonic music.

The schedule of concerts follows: For grades three and four from 11 to 11:30 a.m., and for grades five and six from 11:30 to noon on October 11, October 25, November 8, November 22, December 13, January 3, January 17, January 31, February 14, February 28, March 14, March 28. For grades seven, eight and nine from 11 to 11:30 a.m., and for high schools and colleges from 11:30 a.m. to noon on October 18, November 1, November 15, December 6, December 20, January 10, January 24, February 7, February 21, March 7, March 21, and April 4.

Of the twenty schools already equipped with centralized radio, eleven are in New York State, five in New Jersey, two in Ohio, one in Wisconsin, and one in California. The number of loud-speaker outlets in classrooms varies from four in the Oyster Bay High School, Oyster Bay, N. Y., to fifty-one in the Floral Park Central High School, North Hempstead, N. Y.

The complete list of schools is as follows: (New York) the Great Neck High School; The Valley Stream High School; Our Lady of Lourdes School, Utica; Oyster Bay High School; Rye High School; Cover School, Glen Cove, L. I.; College of New Rochelle; Potsdam High School, Potsdam; Floral Park Central High School, North Hempstead; Edgewood School, and the Greenacre School, Scarsdale; Peekskill High School; (New Jersey) Morristown School, and the Lafayette High School; Pleasantville High School; Ventnor City Public School; Public School 6, Cliffside; (Ohio) the Tremont School, Cleveland; Elyria High School, Elyria; also the Ventura High School and Junior College, Ventura, Cal., and St. Catherine's High School, Racine, Wis.

Changes

David Mattern, formerly of Grand Rapids, Mich., has joined the faculty of the Department of Music at the University of Michigan.

Letha L. McClure, formerly of Seattle, Wash., has accepted a position in the public schools of Springfield, Ill.

Lola Lavergne Bevington will be located at Euclid, Ohio.

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Schmidt's Rhythmic Orchestra Series, by Cuthbert Harris. Parts include piano score for conductor, violin (open notes only), triangle, tambourine, castanets, cymbals, drum, with additional parts obtainable for violin and other instruments. It comes in two series: Indian Camp Scenes ("Round the Camp Fire, Katin's Dance, and Battle Call and March of the Warriors"), and the Jolly Sailor Boys (hornpipe). Very easy for early grades.

Hiawatha's Childhood, poem by Henry Wadsworth Longfellow, set to music by G. A. Grant-Schaefer. Junior high school. Forty-six octavo pages.

The Arthur P. Schmidt octavo edition, settings of the Londonderry Air, adopted and arranged for trio by John Hyatt Brewer. Also When Fairies Dance in May, two parts, by Ernest Newton; Hymn at Evening, two parts, by Walter Howe Jones; Nymphs and Fauns, trio, by Rameau-Ambrose.

(Key and Kay Music Publishing Corp.)

The Black Brigade (Salut a Pesth-Hungarian March), by Kowalski, arranged by Christopher O'Hare, two-part choral.

Serenade to Vida, by Guiterman-Emery, arranged by Christopher O'Hare. Three-part.

An anthem for mixed voices, high school. Thy Way Lord, Not Mine by Edna L. Manifold, arranged by Christopher O'Hare.

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1929 SUMMER SCHOOL OF A. Y. CORNELL AT ROUND LAKE, N. Y., which had a large enrollment from June 24 to August 3.

A. Y. Cornell Resumes Teaching

A. Y. Cornell has reopened his New York studios and started upon a very active season.

Mr. Cornell's annual summer school at Round Lake, N. Y., from June 24 to August 3, was most successful. The enrollment this year included the following: Gertrude Barthel, soprano, Gardner, Mass.; Roland Black, baritone, East Orange, N. J.; Anna Bohannan, soprano, Surry, Va.; Irene Bourk, soprano, Hartford, Conn.; Adelaide Campbell, contralto, Poultney, Vt.; William H. Carr, tenor, New York City; Ethel Clark, soprano, Atlantic City; Anne Clifton, soprano, Round Lake, N. Y.; Miriam Fishel, soprano, Harrisburg, Pa.; Chester Gilligan, baritone, Waterford, N. Y.; Irene Gippert, soprano, Port Richmond, N. Y.; Carroll Godwin, tenor, Dillon S. C.; Mary C. Griscom, soprano, East Orange, N. J.; George Harvey, basso, Springfield, Mass.; Katherine Hutton, contralto, Greensboro, N. C.; Mary Hennessy, soprano, Brooklyn, N. Y.; Rose Jampaglia, soprano, Brooklyn, N. Y.; Adolphe Klein, tenor, Jersey City, N. J.; Prudence Langlois, soprano, Holyoke, Mass.; Dorothy Larkin, contralto, Ballston Lake, N. Y.; Helen Lauson, soprano, Huntington, W. Va.; Helen Lewis, soprano, Round Lake, N. Y.; Florence McDermott, soprano, Cohoes, N. Y.; Ann Person, soprano, Worcester, Mass.; Naomi Isabella Pratt, contralto, Flint, Mass.; Ethel Pyne, soprano, New York City; Rose des Rosiers, soprano, Holyoke, Mass.; Annie Sue Sheets, soprano, Winston-Salem, N. C.; Mary Sheets, soprano, Winston-Salem, N. C.; Helen Shannahan, soprano, Troy, N. Y.; John G. Smyth, Jr., tenor, Gardner, Mass.; Elizabeth Steel, soprano, Tazewell, Va.; Myrtle Taylor, soprano, Gardner, Mass.; Lilly Varser, soprano, Lumberton, N. C.; Lillian Willis, soprano, Herkimer, N. Y.; and Katherine Wilson, soprano, Virginia. During the summer school, five concerts were given, on July 5, 12, 19, 26 and 31, all participated in by members of the class.

A number of Cornell artists have been engaged for important church positions. Earl

Waldo, basso, is singing at the Fifth Avenue Presbyterian Church and the New Temple Emanuel, of which Clarence Dickinson is the organist. Verna Osborne, soprano, will sing at the Grace M. E. Church of Brooklyn and the Temple Peniel, New York, and is on the staff of WEA. Ruth McIlvaine, mezzo contralto, is re-engaged for the German Grand Opera Company, and is soloist at the

Church of the Pilgrims in Brooklyn. Arthur Hasler, tenor, sings at the Ocean Avenue Congregational Church of Brooklyn, and Pauline Wilson, soprano, at St. John's Baptist Church, Richmond Hill, N. Y. Adolph Klein, tenor, is soloist at St. Ann's P. E. Church of Brooklyn, and Carroll Godwin, tenor, is a member of the Shubert Nina Rossina Company.

University Reduces Palmer Christian's Teaching Schedule in Favor of His Concert Work

Some five years ago Palmer Christian was appointed by the University of Michigan to the positions of University organist and head of the organ department of the school of music. Recognizing him as one of America's most prominent recitalists, the University directors assured Mr. Christian that they wanted his concert tours to continue.

Last year, after four years of successful recitals for the University, the regents signed a contract with the Skinner Organ Company, which has resulted in one of the most magnificent examples of modern organ building. This year the directors of the

school of music have insisted that Mr. Christian's teaching schedule be reduced so that preparation and presentation of his recitals during the season might be accomplished with greater ease.

Mr. Christian brings to his recital audiences a catholicity of taste, a flexibility of interpretation and an imagination that holds their attention.

He approaches the problems of his students with a desire to build up rather than tear down, and above all to help them to an independence of thinking that will be a guide toward self-government.

Musical Therapy

Dr. Siegfried Bloch, famous neurologist, plans to observe types of lunacy and mental disorders under the influence of varying music. In a letter to the operatic and concert soprano, Anita Tully, he invites her to assist him, saying:

"For many years I have been tremendously interested in music as an aid to therapeutics. It is now my desire to make a series of special tests in one of the institutions with which I am associated, with a special reference to mental cases, and I am wondering if you would be sufficiently interested to join with me in that undertaking—you providing the music and I making the scientific studies.

"It was my pleasure to hear you at your recital in Carnegie Hall and to admire you purely for your art. Professional activities later brought me into contact with certain pathological work in which I had occasion to observe your activity at Bellevue Hospital."

Dr. Bloch is carrying on the fine work he did during the world war when the healing qualities of music began to be understood. He has been instructor in nervous and mental diseases at Long Island Hospital for seventeen years and is now a consultant physician at several hospitals.

If Miss Tully accepts, one of the most interesting partnerships in medical history may be formed.

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WANTED—Address of Herbert A. Burgtorf who was at one time manager of the Elk River Clay Products Corp., North East, Maryland, in addition to having had offices at 2313 Walnut Street, Philadelphia, Pa., and 522 Fifth Avenue, New York City. He is the son of Mme. Olga Burgtorf, a contralto of renown, who was well known a few years ago. Address: "B. L. E." care of MUSICAL COURIER, 113 West 57th Street, New York.

TO SUBLET—by the day, preferably to a vocal teacher, a handsome studio, with five windows and southern exposure, in the heart of Broadway. Steinway Grand Piano. Responsible person only. Address: "J. H. J." care of MUSICAL COURIER, 113 West 57th Street, New York.

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OPENING SOUGHT IN CONSERVATORY, or with musical firm or musician where a young woman singer who is a university graduate and experienced school secretary might work in musical atmosphere while continuing studies. Address "D. L. W." care of MUSICAL COURIER, 113 West 57th Street, New York.

FOR RENT—Unusual Italian studio house, available for private concerts. For details, address Abby Morrison Ricker, 236 East 72nd Street, New York City.

SECRETARY WANTED—Well-known concert pianist will exchange instruction for part-time secretarial services. Applicant must be gifted young pianist, able to typewrite and take dictation. Address "A. C. D." care of MUSICAL COURIER, 113 West 57th Street, New York.

FOR SALE—Harp (medium size) Lyon & Healy, practically new. Also upright Steinway Piano (Second hand). For particulars communicate with "V. J. V." care of MUSICAL COURIER, 113 West 57th Street, New York.

LOOKING FOR A STUDIO?—Do not fail to avail yourself of the opportunity to inspect the completely sound proof Sherman Square Studios, located in one of the most convenient sections of New York City. Commodious studios are available for immediate occupancy and we urge you to see them before making other studio arrangements. Sherman Square Studios, 160 West 73rd Street, New York. Telephone Trafalgar 6701. Ask for Mr. Turnbull at the building.

ACCOMPANIST AND COACH, who was for many years affiliated with one of the leading vocal teachers of New York, is now available for a limited number of hours each week. Address "C. E. T." care of MUSICAL COURIER, 113 West 57th Street, New York.

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

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Rudolph Reuter Closes Successful Los Angeles Classes

Rudolph Reuter returned to Chicago on September 11 from a long stay on the Pacific Coast, where he held piano classes at Los Angeles. A large enrollment testified to the esteem in which he is held as a pedagogue, and plans for the season 1930 are already made. The pianist played several concert engagements while there, ending with a recital at the Redlands Bowl. An audience of fifteen hundred attended the concert, which was under the auspices of Mrs. G. E. Mullen, leading musical spirit of that city.

Conductorless Symphony Orchestra Season

The Conductorless Symphony Orchestra, which last year gave several concerts under the name of the American Symphonic Ensemble, has scheduled six concerts at Carnegie Hall for the coming season. The first is set for the evening of October 26, and the last for April 26. Among the soloists who have been engaged are Eirem Zimbalist (violin) and Sophie Braslau (contralto); others are to be announced later.



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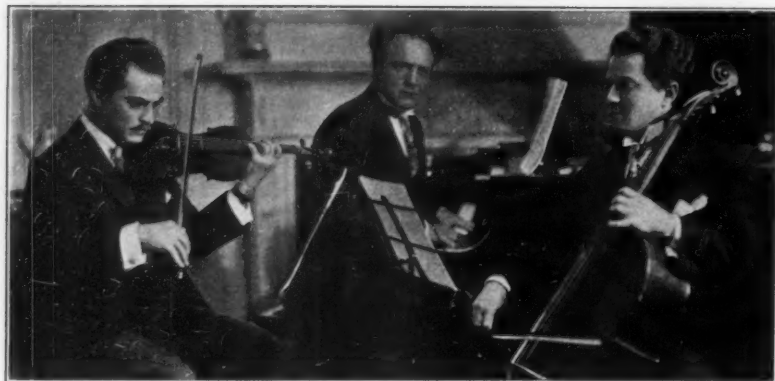
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NEW YORK MUSICAL CLUB grants \$3,000 of vocal scholarships—also sponsors debut recitals in prominent concert hall for singers and instrumentalists ready to appear before the critics. State clearly whether interested in the first or second and interview and audition will be arranged. Write "M. K. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

STUDIO TO SUBLET—Spacious studio (846 square feet) in Steinway Hall, suitable for vocal and instrumental teaching or dancing. Will rent furnished or unfurnished. Inquire Superintendent, Steinway Building, 113 West 57th Street, New York.

MANAGER WANTED—Maria Bonilla, remarkable Mexican Dramatic Soprano, is coming to America next winter. Desires communication with American Theatrical Managers. Graduate of internationally famous Hochschule für Musik, Berlin. Pupil of notable Masters such as Hermann Weissenborn, singing, Ludwig Hört, declamation. Berlin artistic musical circles have acknowledged her talent. Performs works of Bach, Beethoven, Handel, Wagner, Schreker, Brahms, Saint-Saens, Debussy, etc. Has very select Mexican repertoire. For further information address Maria Bonilla, Segunda de Mina 12, Colonia del Carmen, Coyoacán, DF, Mexico.



THE MALKIN TRIO

Malkin Trio Under Hurok Management

The Malkin Trio has signed a contract with Hurok Attractions, Inc., to be under their exclusive management for five years. As is well known, all three brothers of this splendid organization are artists of high standard, each one having concertized with success as soloist.

The public and press have been enthusiastic in their recognition of the musicianship displayed by the members of the Trio. According to the New York Telegraph, they play as one mind, one instrument, an opinion confirmed by the critic of the Times, who wrote that they think and play as one and that their performances are marked by sympathy and a virtuoso spirit. The Evening Post finds dignity, understanding, unity and balance in their playing, and the Evening World notes their admirable and sensitive playing.

The Columbia records of the Malkin Trio have carried the music of this organization

far and wide in the United States and Canada.

In addition to the Malkin Trio, Hurok Attractions, Inc., will present the following during the coming season: The German Grand Opera Company, Isadora Duncan Dancers, Johanna Gadski, Juliette Lippe, Isa Kremer, Karl Korn, Sonia Sharnova, Alexander Glazounoff, Olga Gavriloff, Russian Grand Opera Company, Vincente Escudero, Margaret Wigman, Madja.

Barrows' Pupils Engagements

Emily Smith, contralto, and a pupil of Harriot Eudora Barrows, has been re-engaged as teacher of singing at Montpelier, Vt., Seminary. Before leaving Boston to take up her duties for the winter, she gave a joint concert with John Pierce, baritone, teacher of singing at Vassar College. William Downs, tenor, another pupil of Miss Barrows, has been engaged to sing on the Mason-Hamlin Radio Hour; his next program will be on October 6.

Advantages and Disadvantages of Contests

(Continued from page 42)

the judges, or those who were conducting the contest. More than that, there were meetings where the teachers gave and accepted suggestions among themselves. There was the most frank and outspoken discussion of the work done by each of the competing groups and soloists. The teachers were in attendance to learn how their work might be improved. They were profiting by the experience, and there wasn't the slightest intimation of jealousy, bad blood, or worship of prizes. This is probably due to the fact that the All-Kansas Contest has been in existence for nearly twenty years and had profited by the guidance of Dean Frank A. Beach of the Emporia State Teachers' College from the time of the beginning of the competition.

XIII. Contests are bringing the student body to consider music as a thing among them and belonging to them and not a thing apart. It has not been so long since the student body, and community as well, looked upon the boy or girl who sang or played, as an outstanding and rather unusual individual. Now singing or playing in an orchestra, or solo instruments, is the usual thing. Are we not more nearly living the slogan "Music for every child—every child for music"?

XIV. Contests furnish opportunity for meeting and discussion between judges and supervisors. This presupposes, of course, the judges are not only musically competent, but also are familiar with Public School Music standards. Generally speaking, the great responsibility of music competitions lies with the supervisor. One thing most worthy of our thought is the solution of the problem of the ranking of only one first place. Why could not the groups or individuals be ranked into three general groups: High, or Excellent; Average, and Low?

Another phase which would prove interesting to individual supervisors is suggested by Mr. Dyer: "The great weakness of the American school system is that it does practically nothing on its own initiative to determine the proclivity and vocational strengths of its youth during the all-important years from fifth grade through Junior High School, with the startling result, e. g., that

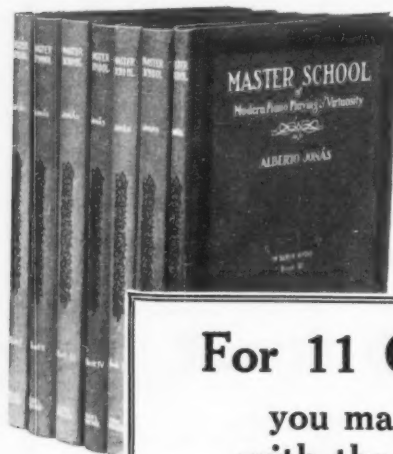
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college graduates of today are "finding their way" into measurement and survey of talents over a period of years sufficient to insure them against failure. The contest era has somewhat of an influence here; it may provide sufficient stimulus for the boy or girl without parental interest and encouragement, to enter music study with the determination to succeed as a means of winning something.

In closing may I quote Frank A. Beach, who has done so much in the field of Kansas Public School Music, and who is nationally known as an authority on the subject of contests: "Music competitions like other activities are serviceable in proportion to their conduct and use. Their value is largely determined by the attitude of mind of the competitors, and those in charge. Enthusiasms and numbers are not in themselves evidence that desirable results have been attained. Music competitions are not inherently good or bad. Like life, they are what we make them. In Kansas, through a period of nearly two decades, music competitions have proven of inestimable value in enlarging the interest and appreciation of music as an art, as a science, and as a social force in the community."

Witch of Salem to be Broadcast

Charles Wakefield Cadman, after a brief vacation following several months of strenuous work with the Fox Movietone Company, is coming East this month to fulfill concert engagements, among which is a full and complete broadcasting of his opera, *A Witch of Salem*, by the National Broadcasting Company on October 30. Mr. Cadman will appear with Constance Eberhart, soprano, of the Chicago Civic Opera, in several engagements in the South. He returns to Los Angeles early in November to resume his work with the Fox films and the John McCormack picture.



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PUBLICATIONS

(Carl Fischer, Inc., New York)

Three Cowboy Desperado Songs, by Oscar J. Fox.—The title page of these three songs, is worth the price, owing to the amazing drawings of desperados, intended, no doubt, to indicate the sort of music that is to be found within. The pictures are of Sam Bass, A Prisoner for Life, and Jesse James, and desperados they certainly are. The publishers have printed an extended introduction to the music, explaining who these characters were, what they did, as well as a description of the music. A Prisoner for Life, for instance, is described as "maudlin."

This is real American folk music, and Mr. Fox calls himself not the composer but the arranger. The tunes are interesting, not because they are specially good tunes, but because they are so thoroughly of the flavor of folk tunes sung by America's uncouth early population. Whether they were actually original or whether they are adaptations from European sources is hard to guess. There are curious reminiscences throughout all of the American folk song idiom which itself is naturally reminiscent of all sorts of other folk song idioms. After all, the matter of source is of small importance. The combination of words and music in these songs should make a hit with any audience. The words are interesting because they are so dreadful, and the music certainly seems to fit the words. They are the sort of things that will delight people who enjoyed reading and pondering over Sigmund Spaeth's collections of American folk music. Probably the purist would say, "Nonsense! This is not folk music. It was written by somebody and probably went through the copyright office"—and so on. Nevertheless, it is folk music, and should furnish American serious composers with a definite folk idiom, if only American serious composers were native born Americans (they sometimes are) and if only they would take the trouble to see America, minus negro, minus Indian.

(G. Schirmer, Inc., New York)

Arkansas Traveler, old fiddler's breakdown, concert transcription for piano by David W. Guion.—Mr. Guion, in a brief introductory note to this transcription of an American folk song, says: "Arkansas Traveler, like all other old breakdowns, was written, whistled, fiddled or sung, once upon a time, by someone, somewhere in America." There is a good deal more folk music of this

sort in America than most people realize, and it is music that appears to have the flavor of America in it to the extinction of all other national flavors, though it is probable that the tunes were not composed, but were arrangements or combinations of various remembered melodies that may have come from many different sources. The Arkansas Traveler is one of the most familiar of the tunes of the sort, and has been played in vaudeville houses so eternally that it is almost too familiar. It is good, however, that we are gradually approaching to concert arrangements of such folk music, and this transcription by Mr. Guion is a step in the right direction.

(Universal Edition, Vienna)

Jazz Masks and Jazz Epigrams, by Louis Gruenberg.—Louis Gruenberg is undoubtedly one of the most gifted of American composers, as well as one of the most original. He is developing tremendously, and has succeeded in forming a style of his own, and even his jazz style is original, although jazzy it is. In the Jazz Masks he amuses himself with transcriptions of two Chopin pieces, the waltz, Op. 64, No. 2, and the nocturne, op. 9, No. 2. The nocturne is a lovely piece of musical humor, which is so obviously just good natured fooling that it will not shock even the purest of the purists. Moving picture audiences enjoyed just such good natured music making from some of the talented picture organists until the sound pictures succeeded in killing them off. This is a great pity. After all, the jazzing up of the classics has become a popular indoor sport and does nobody any harm, and furthermore it will undoubtedly lead to an advance in musical style and musical possibilities.

The Chopin waltz ceases to be a waltz and is written in what is familiarly known as "split" time—in other words, two-half; again in other words, common time with a dash through the C. The waltz becomes very jazzy indeed, but is thoroughly recognizable. We wait with interest the inclusion of these pieces on the program of some great virtuoso of the concert stage, and suggest that such a one play the real and the jazzed on the same program.

The six Jazz Epigrams are dedicated to John Powell. Each of the six is short and to the point, and the entire volume needs but twelve pages in the printing. The last of them is in foxtrot tempo. The next to the last is in Charleston tempo. The others are perhaps American, but there is no such indication of their paternity in the titles. The set might well be played as a concert selection, and is effective enough to be sure of a warm reception. Perhaps one should call these musical wisecracks.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Educating the People to an Appreciation of Good Music—What the House of Baldwin Has Done and Is Doing to Raise the Standard of Musical Taste

"At the Baldwin" has become a National slogan. What was deemed an experiment now is an acknowledged success. It is doing more for the piano than anything that has been attempted for years as far as the piano is concerned, and it also is having a great influence in the extending knowledge of the best in music.

The Baldwin now is being heard in more homes without pianos than was ever believed possible. It not only is giving to the people good music, programs arranged with special care, and the piano tone is brought to the ear of the listeners-in who never before considered that the piano is the basic music instrument.

The announcement now is made by the Baldwin Piano Company that these educational programs will be continued during the present music season. Many thought it was impossible to have the programs broadcast to advantage during the summer season, but the powers that be in the Baldwin organization thought otherwise. The results have encouraged the movement to have the Baldwin heard in the homes of the people, and great preparations are being made to carry the Baldwin tones into the millions of homes that will be of benefit not only to the Baldwin piano, but to all pianos of true tone.

Noted Artists to Appear

The commercial aspects of the experiment have given encouragement in that artists of world-wide reputation are being engaged, and every effort will be made in a musical way to carry to the non-concert goers a desire to participate in the music events those same artists will give during the coming music season, and at the same time encourage the inclination to hear good music, whether by soloists, orchestras or opera. Also, it is found that those who heretofore have paid little attention to classic music are hearing each Sunday in programs given by artists of the highest attainments, musical compositions heretofore an unknown quantity to many who have looked upon music, not as a rest or relaxation, but as something only for those who know music in a technical way.

This reaching out to the home life of the country has brought great returns to the Baldwin institution. The great expenditures incidental to the work have resulted in commercial returns that prove that a combination of the arts with commerce is necessary. Piano propaganda of the highest tendency has been limited in the past to the concert platform. The great operas have had little encouragement except through the building to the opera through the appearances of artists on the concert stage. This same may be applied to the orchestral events. The fact that orchestral organizations have been, and are being formed, throughout the country indicate the growing love for music in its better form.

Fall Series Starts October 6

The Baldwin Piano Company has arranged for the fall series to begin October 6 with Sophie Braslau, the great operatic star, as the featured artist. There will follow in the fall programs by Jose Iturbi, the Spanish pianist who has been the sensation of Europe and who is coming to the United States this fall to play the Baldwin Piano. He already is engaged as soloist with the leading symphony orchestras in this country. In addition, there will be the Baldwin Singers, which has been a prominent feature of the Baldwin programs.

The New York String Quartet will be used frequently in the fall programs, supplementing featured artists. This is one of the finest chamber music organizations in the country.

It can be expected that with artists like this, not only will the music phase be given to millions, but

the piano industry and trade can well recognize the fact that the Baldwin is adding to the music propaganda in a way that has never been attempted before.

While houses like the Baldwin have contributed liberally to the exploitation of great pianists and singers and instrumentalists, it must be acknowledged that the opportunities of hearing these artists on the concert stage have been limited to the capacity of auditoriums seating at the utmost two or three thousand. Through the broadcasting the Baldwin is giving these same artists to millions, and creating in the homes of the people music which reaches whole families instead of one or two of a family, extending the opportunity of hearing the great artists under the most admirable circumstances.

The extent to which this broadcasting is done is shown in the fact that stations in the following cities will carry "At the Baldwin" programs, starting October 6: New York, Boston, Springfield, Baltimore, Rochester, Detroit, Cincinnati, Chicago, St. Louis, Kansas City, St. Paul-Minneapolis, Milwaukee, Duluth-Superior, Louisville, Nashville, Memphis, Atlanta, New Orleans, Denver and Salt Lake City. With each of these twenty cities covering the territories surrounding them, one can well imagine the great territory, the reaching out to the rural districts, going into the smaller centers, and giving the farmers and those in the isolated places where concerts are not given by great artists, the vast influence that is being exerted in the way of creating a desire for good music, and at the same time let those interested in the making and selling of pianos realize what the Baldwin is doing in allowing the piano to be heard under the most artistic influences.

Helping the Musician

Musicians themselves should consider and think seriously of the great good that comes to them directly through this propaganda of the Baldwin piano. No musician can do his work, whether a singer or an instrumentalist, without the piano. This is why the piano has been called the basic musical instrument. Every musician, whether artist, teacher or what not, receives advantages and positive returns through this work of the Baldwin. It is bringing the people in contact with the musicians.

For long there has seemingly been an estrangement as between those who make and sell pianos and the musicians who utilize musical instruments in their own work. There should be an inclination on the part of both musicians and piano men to "get together."

The fact that the Baldwin Piano Company was willing to experiment to the extent of thousands and thousands of dollars to give to the people music of such as the programs indicate, evidences the faith this great house had and has in the work of the musician. That means much to the advantage of the piano, whether it be a Baldwin or any other of the leading piano names.

The piano dealers throughout the country should accept this invitation on the part of the Baldwin, and co-operate with the work that is going out each week to the millions of people throughout the country, into the homes of the individual dealer's territory, and give aid to music in the many ways that the individual dealer can. Whether the dealer has the Baldwin piano in his line or not, there should be that co-operation in cultivating the musicians in his territory to the end that the musician will understand the efforts that are being made to create a desire for good music.

A Great and Valuable Work

As can well be seen, this is to the great advancement, not only of music, but to the selling of the

work of the musicians, who without the piano would be stranded and without any ways or means to carry on his or her profession.

In the transition that is going on in the piano business of today, this fact that the musicians should be cultivated, should be encouraged to work in harmony with the men who make and sell pianos, is becoming more and more apparent.

It is evident that the Baldwin organization in carrying on this great broadcasting series of concerts, is doing more to bring the piano into its own positive position in the music world than anything yet attempted. Let us all "listen-in" to "At the Baldwin," and gather results that heretofore have not been brought to an understanding of the music world. Let us combine music and commerce in a way that will be of advantage to the piano as a commercial instrument, as an art product, and in obtaining the aid of the musicians who are being so much benefited through the work of the Baldwin piano, bring the piano into its own position in the art world as the basic music instrument.

WILLIAM GEPPERT.

Paul Zeidler

The name Paul Zeidler is well known to piano makers, for he is one of the very few men living today who can really design and make a piano of true tone quality. His work is held in high respect by those other few men who can do likewise, and those few living can today be counted upon the fingers of one and part of the other hand of the human being.

¶ The work of Mr. Zeidler stands out among those of the old-time piano makers who laid the foundations of our tone value pianos. While this may incline to the belief he is an old man, he is young in the work of his art. He has given his genius to piano making, and he has had much to do with the building the high grade American piano to its present high standard in the world. ¶ Today Paul Zeidler is standing in the limelight of piano tone production, for he has just completed a set of scales with sound-boards correlating, and with actions that have passed his inspection and approval. These new pianos of Paul Zeidler are but another evidence of his genius, and this to the advantage of those who sell pianos, in that the people of today want pure tone quality, with actions that meet the demands of those who play the piano and must have that touch which allows of expressing the desires of the musicians for accurate readings of the compositions of the musicians. ¶ These instruments that Paul Zeidler has been working upon for long have given the piano world pianos of exceptional value, and are the result of study and the employing all the experience of the years Paul Zeidler has applied his ability upon, carry the old name Lester. To concentrate his art side to the remaking of this old make of piano to what they are today has demanded much time and expense, but in the past years of piano making in the great Lester plant at Lester, Pa., the Zeidler ideals have been created into pianos by men who have for years applied themselves to the art of piano making. These workmen have accepted the ideals of Paul Zeidler as to tone, and there is given to the Lester piano of today a tone quality, a touch and sustaining volume that is of the Zeidler ideals. ¶ To bring the wants of a piano maker to ultimate results requires workmen of experience and reverence for the instrument, the accepting and respecting the ideals of the designer, and the producing a tone quality which enables the player to create tone colors that the musicians strive for in the reading of the compositions of the great composers. ¶ There will be surprise to those who regard the work of Paul Zeidler with respect, in that here is probably the ultimate of his ability in the Lester pianos. The piano world will delight in this acquisition, for it will prove of benefit to all pianos, for what benefits one is of benefit to others of the best makes. Paul Zeidler is to be congratulated in what he has accomplished the past few years in the old Lester plant; but he, as usual, gives credit to the seasoned and experienced organization that has taken so many years to bring into accord with the tone ideals of this old master of the art.

Piano and Musical Instrument Section

Names and Names

Name value is much discussed in this department of the *MUSICAL COURIER*. The subject may be of little seeming interest to the music people of the world, but it has a significance that cannot be relegated to the background. Name value applies to the artist as much as it does to the piano or any other musical instrument. The artist may be good, may be of the highest artistic attainments, but name value must be created to allow that artist to sell himself to the public. This same applies to the piano.

¶ Musicians generally have been in the dark, it might be said, as to the different makes of pianos and their tonal values. To this may be added that the piano manufacturers and dealers are likewise in the dark as to the artists that help to sell the pianos by interesting people at large to music and its values.

¶ Few salesmen know anything about the artists of the day, and when asked they display an ignorance on the subject that is appalling. As to music that is played upon the piano or any other musical instrument, following this the reputations of musicians generally, there is that same lack of understanding or knowledge that should be in hand whenever the sale of an instrument is in process. With two such opposite points in the musical world conflicting with the profitable results of music as a commercial article, just as is the piano, it is necessary that the salesmen and the musicians shall be together in their different lines of work. The one is selling his music, the other is selling his piano. There should be co-operation in this, but is there? ¶ The *MUSICAL COURIER* presents the solution of this lack of "getting together" in work that should be cohesive, operating to the advantage of both. Let the musicians read the Musical Instrument section, and the salesmen the music sections of the *MUSICAL COURIER* with this end in view. Name value exists on both sides. Let musicians and piano men become familiar with these names of value.

Back-action Advice

Some of the attempts made by manufacturers of pianos to obtain business are rather amusing. Always it has been that way. A story that is going around through the industry at the present time rather indicates a seemingly desperate attempt to induce dealers to increase their business and thus send in larger orders. ¶ One manufacturer wrote to a dealer that has for many years carried a somewhat enlarged line of different makes of pianos, suggesting that if the dealer would throw out some of the makes that he was carrying and carry only three or four different makes he could concentrate upon each piano far more than by carrying the present number of different makes. ¶ The dealer replied to this suggestion, and gave utterance to his thanks for the good advice that was given in the carrying out of this advice, wrote he would start in with the elimination of the piano that the manufacturer made. It would seem that the manufacturer might have known that if the dealer accepted the advice the manufacturer offered, there might be a reduction as to the different makes of pianos carried, and that the manufacturer who gave the advice would be one of those who suffered. ¶ There is no doubt that the one who wrote the letter and gave advice to the dealer felt that he was doing the dealer a favor, but in view of the fact that the dealer had been in business much longer than the manufacturer, there would be some doubts in the mind of the dealer whether he did not know better what his line should be than did the manufacturer who was striving for larger orders. It followed, of course, that if the dealer reduced his line from eight makes to four, he would give larger orders to the four than he would to the eight. As it is, however, the effort to give kindly suggestions and striving to enable a dealer to concentrate upon certain makes that even if he did more business the manufacturer would have lost his representation, would not get as many orders as he had before he wrote the letter. ¶ It is a fact that manufacturers are striving in every way to rebuild to a greater production, but it would seem that the way to do this is to aid the dealer in every way possible, not try to hurt other manufacturers by the advice given. However, the piano business is going through a readjustment. Every one engaged in that industry and trade is striving to get better results, and aggressiveness will bring about the desired results. There is no fear but that the piano will reassert itself, even though it may be the means of eliminating those who are not

capable of contending with the present conditions and the arriving at selling results that in the end will give better profits. While the number of units manufactured may be reduced or held to its present production, the lesser number of dealers will make better profits, for they will arrive at a solution as to the overhead that will eliminate losses and create profits.

N. P. A. Meeting

The National Publishers Association held a two days' business meeting at Buckwood Inn, Shawneetown-Delaware, Pa., September 18 and 19. The *MUSICAL COURIER* was represented at the meeting by Eugene Kelley, general manager of the Eilert Printing Company, who also took part in the two day golf tournament held in connection with the meeting. Mr. Kelley carried off the prize for the second low net score on the second day's play at 18 holes, just missing winning a second leg on the McGraw-Hill Cup. He won his first leg on this prize in 1928 and also has a leg on the Crowell Cup, which he gained in 1924. Mr. Kelley was chairman of the Golf Committee. ¶ The National Publishers Association, of which the *MUSICAL COURIER* has been a member for a number of years back, comprises in its membership a number of the leading publishing houses and periodicals in the United States. Among its members are the Condé Nast Publications (House and Garden, Vanity Fair, and Vogue); the Crowell Publishing Company (American, Collier's Weekly, Farm and Fireside, and Women's Home Companion); The Delineator; the Curtis Publishing Company (Country Gentleman, Ladies' Home Journal, and Saturday Evening Post); International Magazine Company (Good Housekeeping, Harper's Bazaar, and Hearst's International-Cosmopolitan); McGraw-Hill Publishing Company (Electrical World, Power, Coal Age, American Machinist, and others); United Publishers Company (Dry Goods Economist, Iron Age, Motor Age, and others); Nation's Business; American Mercury; The Parent's Magazine; Life; Macfadden Publications; Plain Talk; Review of Reviews; Scientific American; The Forum; Atlantic Monthly; and a number of other organizations.

The Radio Fair in New York

Madison Square Garden in New York last week was filled night and day with curious and investigating people to see the wonders of the present day radios. The exhibits were interesting. To the piano manufacturer there were evidences that the piano industry is reaping much from the radio that probably was undreamed of three or four years ago. There were exhibits of piano industrials that caused one to stop and consider what they meant, for it was but a small part of what the radio now is enjoying in keeping the wheels of the piano factories running and holding the pay rolls to that figure that the overhead of the plants' demands shall be met with regularity, and that in cash. ¶ Gulbransen had an exhibit of the radio bearing that name, and the news was given out that in October there would go over the air an orchestral contribution that would be given by the Gulbransen Orchestra, to advertise the merits of the Gulbransen radio. The Gulbransen plant now is said to give up about half of its immense floor space to the production of the Gulbransen radio, and the other half to the production of the Gulbransen piano. In October the plant will be dropping off the radio runs twelve hundred radios per day, besides cases for other radios, while the piano part of the plant is said to be turning out more pianos than any other piano plant in the industry. Another great exploit for Gulbransen. ¶ The Bush & Lane factory is turning out many radios bearing that honored name. One must admit that the case work that made the Bush & Lane famous is evidenced in the wonderful case work displayed at this fair. The advertising bears the statement that the Bush & Lane radio is finished like a fine piano, and that the tone quality is of the same quality. With the production of the radio bearing the old name, it is said that there is a large production of cases for other radio manufacturers that demand fine case work. ¶ Another exhibit that is of interest to the piano industry is that of the Starr factory. The Starr radio is in evidence in the Starr exhibit, and also is the showing of cases made for other radio manufacturers indicating the fact that the

great Starr plant at Richmond, Ind., is filling in unused space as far as piano production is concerned, and taking up and utilizing the powers of the old plant with business that will keep the wheels turning. The Starr exhibit is illuminating. With a chain of stores to keep busy the Starr radio evidently keeps the retail selling of the famous old Starr piano going into the profit side, instead of depending upon the piano alone. ¶ There is another radio exhibit that startles the piano man as he walks through the thousands of feet of displays, and that the big signs bearing the name of an old and honored piano, and which is shown in the word "Emerson." But it is not the Emerson piano that is exploited. This Emerson radio has no connection with the old piano that has such great piano name value. ¶ The radio exhibits, generally speaking, give the usual display of noise. Case designs seem to be the real effort to bring attention to the individual machines. The case work of some of the radios shown is what the piano man might term "rotten," while there are other cases that are artistic and beautifully finished. There is no opportunity for tone exhibits, for there is that same engulfing of any tone studies by the mixing of a lot of tests, the noise of the "barkers," the trampling of the crowds, the chattering of the visitors, and the dirt and confusion created by the great amount of printed matter that is lost in the trampling of the shuffling feet and the gathering of "pictures" by the youngsters who seem to be having a good time in such collecting, reminding one of a trip into a rural district years ago to see a piano prospect, and finding that the children had written in for a catalogue for the picture book that would come in return for the asking.

In Memoriam

Those who read the beautiful tribute written by Frederick Philip Stieff in the passing of S. P. Walker, who for fifty years had been treasurer of the old house of Chas. M. Stieff, Inc., Baltimore, will be interested in the disposition that Mr. Walker made of his estate. It is not often that men in the piano industry remember what music has done for



SUMMERFIELD P. WALKER

the piano, but this gentleman of the old school showed his appreciation by leaving in his will to the Baltimore Symphony Orchestra \$1,000. Also did Mr. Walker leave to eighteen charitable institutions of Baltimore \$20,000, and the residue of his estate to his sister, Miss Rachel Ann Walker. These bequests indicate more than can be written the personality of this remarkable man, for remarkable man he was. This attitude toward mankind was fully shown in the tribute written by Frederick Philip Stieff, and this all shows what a man can make of himself during his life, and in passing leave a lasting remembrance that will live for all time.

Music Week on Pacific Coast

The National Federation of Music Clubs of the United States of America has appointed Chester W. Rosekrans, National Chairman of Civic Music. Mrs. Henry Bacher has written from Ann Arbor, Mich., to offer full co-operation to Mr. Rosekrans, who is working out a program for developing nation-

Piano and Musical Instrument Section

wide interest in music week through local music organizations. ¶ As Chairman of the San Francisco Civic Association, Mr. Rosekrans is in general charge of the city's annual music week. San Francisco was the first city in the United States to tie up the municipality with music week. From the outset, Mr. Rosekrans was director of music week activities and the city of San Francisco this year celebrated its ninth annual music week.

¶ Speaking for the MUSICAL COURIER regarding the work he plans to undertake for the National Federation of Music Clubs, Mr. Rosekrans said he hopes that in every large city they can bring about a co-ordination of musical societies, each one maintaining its own individuality, with a local society of all the different directors of the musical societies, both choral and instrumental, for the purpose of bringing them all together in a combined formation for concerts to be given during Music Week. ¶ In the San Francisco Bay Region, piano teachers are so anxious to begin training their pupils in the numbers for the piano playing contest that by October 15th, the full list for the 1930 Music Week contest will be printed. The list of compositions for the 1930 piano playing contest has been prepared by the San Francisco Music Teachers' Association, headed by Henrik Gjerdrum, who was chairman of the committee this year.

Paul H. Schmidt, of Steinway, Returns

Paul H. Schmidt, of Steinway & Sons, returned from his annual visit to the Steinway interests in Europe. This annual pilgrimage of Mr. Schmidt indicates the close relationship that exists as between the American and the European interests of the great house of Steinway. ¶ This year Mr. Schmidt spent five months among the Steinway organizations and in the meeting of the great artists affiliated with the Steinway piano. Those who are familiar with the policies of the Steinway institution understand this personal contact as between Europe and this country, and which has had much to do with maintaining the position of the Steinway in the music world. ¶ What will interest the piano industry is the statement made by Mr. Schmidt that the European business of the Steinway is greater this year than ever before, this in keeping with the fact that the business of the Steinway in this country also is breaking all records of the past. To hear these words of encouragement should strengthen those who are inclined to believe the piano has passed into oblivion. ¶ The Steinway business in this country is making records that will call for greater production in the future. This is an indication of the wonderful increase in demand for music in these United States, and that same showing throughout the world, where the word Steinway means the same—the most valuable name in the artistic and commercial worlds.

Inventor Paul Brown Klugh

Piano men will recall the many wonderful things Inventor Paul Brown Klugh accomplished during the many years he was connected with pianos, their making and selling, and especially the many things he did for the player piano. Probably the most wonderful of these efforts was shown in his bringing about a standardization of the tracker bar, which brought all music rolls within the capacity of the pneumatic mechanism of the player piano. ¶ Declining the piano industry, Inventor Klugh turned his attention to the radio. Today he is what is termed the "spot light" back of the Zenith radio. Inventor Klugh is showing his ingenuity in many ways in this comparatively new field. He is doing for the radio what he did for the player piano. ¶ Aside from his many inventions, or applications of inventions to the player, he now is demonstrating his great ability in the machine that he now is said to dominate and carry on with new and startling innovations, the most elaborate and ingenious being the application of the Welte-Mignon invention that George W. Gittings did so much to give the pipe organ and reproducing piano something distinctly new, in the "Musical." Today Inventor Klugh is giving to the radio all that goes to make the Zenith what it is, that same application in what is termed the "remote automatic control." ¶ All this should create pride in those piano men who have admired the ability of Inventor Klugh, for the new attach-

ment for the radio does all that the Welte-Mignon "Musical" does. This is glory indeed. First, Inventor Klugh makes a commercial success of the Zenith, then applies his inventive genius to the creating something for that radio that is distinctive, even though the idea be something that one might term borrowed. ¶ Inventor Klugh is now classified among the millionaires of Chicago. Those who know his history, his struggles in the piano business, will rejoice that the piano player gave first indications of the ability of Inventor Klugh to utilize successfully what probably had not been accepted as inventive genius that made theories commercially possible. The success of the Zenith is said to be credited to Inventor Klugh, and the piano industry should be proud of that.

The Spread of Instalment Buying

Speaking before the Conference on Retail Distribution, held recently in New York, Julian Goldman, president of the chain of stores operating under his name, gave a graphic picture of the extent of present day instalment buying. ¶ "Today," said Mr. Goldman, "90 per cent. of all household furniture is bought on the instalment plan; 80 per cent. of all pianos, sewing machines, electric refrigerators, phono-

graphs, and radio equipment marketed in this country are sold on the convenient payment plan. ¶ The same is true in regard to 78 per cent. of the washing machines, 67 per cent. of the vacuum cleaners, and 25 per cent. of jewelry sales. It is estimated that \$140,000,000 worth of clothing was sold last year on the instalment plan, and that the total of clothing credits outstanding is close to \$50,000,000. ¶ The result is that today's grand total of consumer credit represents a huge volume of indebtedness which rests for the most part on the wage earners of this country, who, as a class, do the bulk of instalment buying. No one can compute the exact total of instalment sales for the years 1927 and 1928. Economists are in disagreement about it. The consensus of opinion fixes it at about \$7,000,000,000. The grand total of business credits is estimated at \$30,000,000,000. Thus we observe that the American wage earners are assuming a great responsibility when they are responsible for 23 per cent. of the entire business credit." ¶ Mr. Goldman sees an encouraging note for the future of instalment buying despite this tremendous mortgaging of the future earning power of the people generally, in that bank deposits have increased steadily despite the ever mounting totals represented in instalment purchases. It is a symbol of conservative buying and a safety factor that proves the essential ability of the American wage earners to meet their due obligations. It is a long cry from the days when the piano was practically the only commodity sold on the instalment plan, as well as being a sign of the new stress of competition which piano men must meet today.

of the day, is of the utmost importance, and whatever those who manufacture musical instruments can do to interest the public in music is just that much to the benefit of the musicians themselves. Here follows the letter in question to the General Manager of the MUSICAL COURIER.

New York, September 20, 1929.

Dear Mr. Schmoeger:

Have been reading with much interest the pages devoted to the Piano and Musical Instrument section in the MUSICAL COURIER.

In your issue of the 21st there is a short article headed "More Piano Teaching Than Ever." The writer of that article directs a well aimed blow at the piano manufacturers and he states "Hundreds of thousands of dollars have been spent by piano men in a vain effort to bring about a demand for the piano, but how much of that money has gone into direct influence that will create a desire for learning how to play the piano." From what the writer has seen of piano advertising I should say they haven't done very much.

Some months ago the Musical Chamber of Commerce decided upon a slogan to be used to stimulate a great interest in music—"THE RICHEST CHILD IS POOR WITHOUT MUSICAL TRAINING." We understood from them that the entire musical industry was going to get behind it and put it across, but I have yet to see a single piano ad., and I have watched religiously for them, in which the slogan has been featured.

Century is running a twenty-eight line ad. in eighteen National magazines at the present time. In that small space we have found room to twice feature the above slogan and to my knowledge the Century is the only

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

An Interesting Letter from a Music Publisher Commenting on the New Piano Slogan—A New Phase of the Necessary Alliance Between Musicians and Musical Instrument Makers.

The Rambler has been much interested in following the trend of musicians and those engaged in the pursuits pertaining to the music of the world with the manner in which the musical instrument department of the MUSICAL COURIER is being read. Heretofore a paper devoted to the musical instrument industries was confined as to readers to those interested in the making and selling of musical instruments. Today we find that there is being brought together those who make music and those who make the instruments utilized in the artists' work through the combining of these two interests in one paper.

This is very gratifying. It gives the musician some insight into the difficulties surrounding the making and selling of the instruments the musicians use, and it also makes them familiar with the name value musical instruments and enables them to talk intelligently with those with whom they come in contact. Especially is this of value to those who teach music, for in that way there is given aid to those who supply the public with the instruments that give the music that makes life worth while.

A recent letter received from a publishing house shows the trend in this direction, for the music publishers are meeting the difficulties of distribution, as is every other commercial enterprise in this country. It would seem as though the advertising, the appeals to the public through the journals

STIEFF PIANOS

*America's Finest Instruments
Since 1842*

CHAS. M. STIEFF, Inc.
STIEFF HALL
BALTIMORE, MD.

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

Piano and Musical Instrument Section

National advertiser that has done anything in an advertising way to put this slogan across.

I think a well directed article by your able writers might bring into line some worthwhile cooperation on the part of the piano people, as well as the entire musical industry.

Very sincerely yours,
CENTURY MUSIC PUBLISHING COMPANY,
L. G. Batten, General Manager.

As to the Slogan

This letter was handed to The Rambler. The comments therein give rise to some thoughts regarding the advertising that now is being done, and also that important question that is before the mind of every one who advertises, the inventing, one might say, of a slogan that would attract the attention of the people. "Say It With Flowers" is probably one of the best known, and this has been copied by one of the musical productions of the day wherein Al Jolson "Says It With Songs."

The slogan referred to by Mr. Batten, "The Richest Child Is Poor Without Musical Training," is like the borrowing of an idea by the people who advertise Al Jolson in his present play, seemingly a reflection of the well known play, "Poor Little Rich Girl."

The highest attainment, if one may so say, in the inventing of a slogan that will live is to have it said in as few words as possible. The Rambler does not believe that the slogan that has been issued, "The Richest Child Is Poor Without Musical Training," is susceptible of development along lines that will create interest in the piano, for which it was intended. It does seem impossible to remember exactly the wording of it, and evidently the thought was developed through the play "Poor Little Rich Girl." This slogan contains four words. The piano slogan contains just double

the number of words, that is, eight. "The Richest Child Is Poor Without Musical Training" is not something that will stick in the mind of the average reader of the daily newspapers or other publications. It therefore has not been accepted generally, and, as Mr. Batten says, it has not been utilized by those who do National advertising.

In the advertisement that the Century Music Publishing Company has been utilizing the quotation is shown twice in the advertisement that appeared in the Photoplay Magazine for October. The type is small, and yet it can be read, but it does not have that "kick" that must create a general use.

The Rambler confesses that it is impossible for him to recall in a general conversation or in writing the slogan for the piano, and for which it is said a prize of \$1,000 was offered; therefore there is an excuse for the lack of utilization of this slogan in the advertising of even the ordinary piano dealer. There are one or two manufacturers, maybe more, who have utilized it in a way, but as for the taking it up in a general way, as is "Say It With Flowers," it is an impossibility, for unless one has it right before him it is difficult to remember, even if one has a retentive memory.

The only suggestion The Rambler could make in regard to this particular slogan for which the large prize was given is to invent a slogan that is as well remembered, for instance, as the radio broadcasting of the Baldwin Piano Company, for "At the Baldwin" is now generally accepted by the public as meaning the presentation of the tone of the Baldwin piano. "At the Baldwin" is suggestive. One bright

piano man made the remark that "At the Baldwin" might mean the Baldwin locomotive. That was the remark of a man who did not carry the Baldwin piano, but was a competitor.

The Old Vose Slogan

And that brings to mind the wonderful advertisement of the old Vose piano that was issued many years ago by the Vose people, wherein the advertisement read, "It Is Better to Sell the Vose than to Compete With It." This may not be the exact phraseology or the words used, but the meaning is the same. That advertisement was issued by the old Boston house some fifteen or twenty years ago, and that was all that was said in the advertisement. It did, however, when it was first presented, attract a great deal of attention, and from time to time the old Boston house of Vose & Sons has issued that piece of publicity in various forms. This is not given as a suggestion for a slogan.

To originate something new in advertising is a difficult matter. The Rambler, however, coincides with Mr. Batten as to his criticism, and believes that those who originate advertising for musical instruments can get up something better, and that without involving the expenditure of a large sum of money. Let piano men throughout the country strive to get up something that will become as universal in its application to the piano as the slogan "At the Baldwin."

Piano Salesmen

The Rudolph Wurlitzer Co., in their piano expansion work, requires a great number of real go-getting piano salesmen of the younger school. We want men of creative ability who are unafraid of work, not the sitting floor man type.

The World's Largest Music House, with stores from coast to coast offers such men a permanent and profitable connection with unlimited opportunity of advancement when ability is proven. Floorers and Has-Beens—don't answer, please. Apply Dan J. Nolan, The Rudolph Wurlitzer Company, Cincinnati, Ohio.

SPOT CASH For New Pianos

World's largest dealer will pay spot cash for new piano stock. All styles—Grands, Uprights, Players. Manufacturers and dealers—here is your opportunity to move your surplus stock for cash. No lot too large or small for us to handle. Address "Spot Cash," care Musical Courier, 113 West 57th Street, New York.

Music Dealers

If you desire to retire from the music business and want to sell out your complete stock for spot cash get in touch with us. This is a straightforward proposition. We mean business. All answers confidential. What have you?

Address
"Expansion," care Musical Courier,
113 West 57th Street, New York.

DISTINCTIVE TONE QUALITY



For generations Poehlmann Music Wire and Fly Brand Tuning Pins have made many pianos famous for their renowned tonal qualities.

The continued prestige of Fly Brand Pins and Poehlmann Wire is due solely to quality. Every detail is watched minutely. Made from special drawn wire by men who have done nothing else for a lifetime, they embody every known requisite for quality. That is why many manufacturers of high grade pianos demand Poehlmann Wire and Fly Brand Pins.

SOLE AGENT U. S. A.

AMERICAN PIANO SUPPLY CO.

Division of
HAMMACHER-SCHLEMMER & CO.
104-106 East 13th St.
New York, N. Y.

THERE IS NO SUBSTITUTE FOR CERTAINTY

Certainty is a quality you want in your gluing operations.

There is a way to have certainty in these gluing operations, that is to use PERKINS PROVED PRODUCTS.

All doubt and uncertainties about the ultimate result of your glue work vanish when PERKINS PROVED PRODUCTS are used.

You have certainty in the adhesive quality of the glue, and uniformity of the glue, and the dependability and reliability of it.

PERKINS GLUE COMPANY

Factory & General Office: Sales Office:
Lansdale, Pennsylvania South Bend, Indiana

WANTED

SALESMAN WANTED—We have a place in our sales organization for two live, energetic and enthusiastic piano salesmen. To the right man we are in a position to offer most any kind of a contract within reason. The Piano business in Washington is a long ways from being dead. The right man can make some real money. Communicate at once with Guy R. Smith, care of Chas. M. Stieff, Inc., 1340 G. Street, N. W., Washington, D. C.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS & CO., manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D. & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

The Baldwin Piano

Its Supreme Tone Heard in
Millions of American Homes

STEINWAY

*The Instrument of
the Immortals*

New York

Hamburg

London

KNABE

Established 1837

MASON & HAMLIN

Established 1854

CHICKERING

Established 1823

AEOLIAN COMPANY

The leader in all that has to do with the advancement of music. Manufacturers of the Duo-Art, Orchestrel, Pianola, Pipe Organs and Duo-Art Pipe Organs, Weber, Steck and Wheelock Pianos, Music Rolls of the highest artistic character. Also in combination with Steinway & Sons, the Steinway Duo-Art.

WURLITZER

Pianos

Unsurpassed as to Tone, Quality,
Art Case Designs and Prices
U. S. A.

WING & SON

Manufacturers of the

WING PIANO

A musical instrument manufactured in the musical center of America for sixty-one years

Factory and Offices

NINTH AVE., HUDSON AND 13TH STREETS
NEW YORK

The Finest Piano Action in the World

WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
Creates True Tone Color*

Manufactured in New York, U. S. A.

THE STEINERT Pianoforte

The Exclusive Piano

M. STEINERT & SONS

Steinert Hall, 162 Boylston St.
BOSTON, MASS.

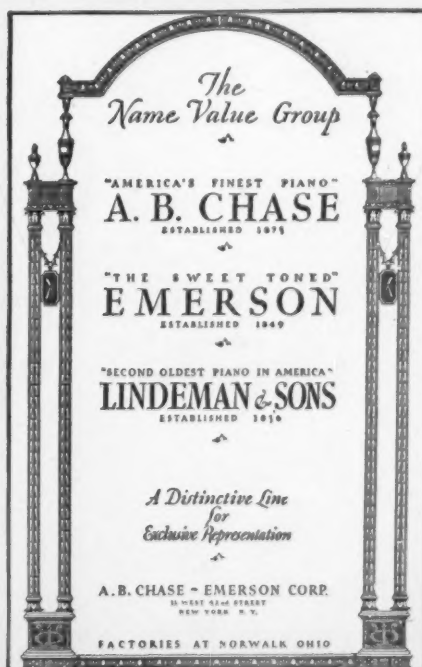
THE COMSTOCK CHENEY and CO. IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys

Piano Forte Ivory for the Trade



MATHUSHEK

Grand, Upright and Player Pianos

NEW HAVEN AND NEW YORK

MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue
New York City

"AT THE BALDWIN"

Every Sunday evening over WJZ and associated stations of the National Broadcasting Company at 8:45 eastern standard time (7:30 eastern standard time beginning October 6th).



**ENCOURAGING
PIANO
INSTRUCTION**

Millions of homes are enjoying a greater appreciation of piano music because of the "At the Baldwin" programs featuring famous artists every Sunday. The pleasures built around a piano in the home, so compellingly illustrated by these programs, are inspiring parents to give their children piano lessons and instilling in the children themselves the earnest desire to play. New pupils are being created, new ambitions stirred in the breasts of those who were perhaps discouraged, new interest in piano music is being instilled into all ages. Teachers everywhere are turning this greater musical appreciation to their personal advantage. They invite their friends to hear the programs. They urge pupils to listen to them every Sunday evening.

Benefits of the Baldwin Radio Programs are many-fold. They are building good-will for Baldwin, increasing national prestige and recognition, stimulating sales. Seven months "on the air" has proved these programs a genuine achievement, a master stroke of piano sales promotion.

THE BALDWIN PIANO CO.

CINCINNATI

NEW YORK • SAN FRANCISCO • CHICAGO
ST. LOUIS • LOUISVILLE • DENVER
DALLAS • INDIANAPOLIS

Baldwin



Piano

CHOOSE YOUR PIANO AS THE ARTISTS DO

